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# Academic Theatre Laboratory: Creative Experimentation in a Technical Environment

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# Academic Theatre Laboratory

## Creative Experimentation in a Technical Environment

A Major Qualifying Project Report

Submitted to the Faculty of the

WORCESTER POLYTECHNIC INSTITUTE

In partial fulfillment of the requirements for the

Degree of Bachelor of Science

In Humanities and Arts: Drama/Theatre

By:

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Despoina Giapoudzi

Date: April 01, 2016

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Prof. Susan Vick, Advisor

## Abstract

Upon the HUA Drama/Theatre Department's decision to extend its annual theatre performances, the *Academic Theatre Laboratory* was created, and *Exit The King* by Eugene Ionesco was chosen to be the inaugural production. An experimental approach was adopted by the cast and crew towards most aspects of the show. The present collection of thoughts, images, and experiences serves as an insight to the production process through the eyes of the Director and Scenic Designer.

## Acknowledgements

The past year was an experiment. This whole show was an experiment: putting up an extremely low budget production with the minimum people, most of whom were in a first-time position, was a risky project. It was assigned to me to envision it, by people who knew that I would accept it with great enthusiasm, and that instead of getting intimidated by the prospect of it failing, I would embrace the room it offered for creation. And for this, I want to thank Susan Vick above all, my Advisor and Director of Theatre at WPI, and Erika Hanlan, the Administrator of Theatre Technology; they were the ones that saw the need for the Academic Theatre Laboratory and deemed me suitable for directing it.

As I like to go with the flow and discover in the process, I saw the project as an all-in or nothing adventure. But one such risk-taking attitude could not lead the group, just motivate, and at best inspire them; luckily, I had the right people on board to keep me on track and remind me of all the dos and don'ts of the procedure. Thank you to the execs of this production, Emily Aldrich the Producer, Peter John (PJ) Smith the Assistant Producer, Alicia Weber the Dramaturg, and most of all my partner in crime, Sotirios Filippou, my Stage Manager. You all brought the balance in this plan for an orderly chaos!

The five of us then trusted another 17 people. A lot of work was put into this show, by a really small crew, yet so diverse and ground-breaking on every aspect, with each member of it being unique and special. As an amateur actor and inexperienced director, I did not want to walk in and give orders. I wanted to work with all the people, actors and techies together; to hear them, talk with them and create with them something from nothing, together. And it worked far better than I thought it would. For this, I thank Rob, Monique, Hasson, Sidd, Sebastian, Sarah, Emma, Hayley, Pat, Hannah, Jon, Ryan, Maeve, Michael, Jacob, Saina, and Rachel.

It was a surprise to many of us, but it all worked out perfectly! I seriously believe that I could not have chosen a better project for my MQP. As soon as I read the play I was moved by it. And I wanted to move other people with it, too. And you helped me! Every person that walked out was provoked and intrigued. Thank you.



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**Part I: Reflections on the First  
Academic Theatre Laboratory**

## **The Art that is Theatre**

Growing up, I realized why I do theatre. Theatre is a miniature of life; anything can be expressed through it and it will have a direct effect on the audience. But the beauty in theatre does not lie solely on affecting the audience; it has an instantaneous impact on anyone who becomes involved with it, in any way possible. I have been an active member of theatre groups for many years and have held positions in various departments, both on and off stage. My passion for acting revolves around the freedom in creativity and through acting I have learned a great deal about human nature. Through working backstage I have learned the meaning of team effort, quick thinking, and hard work. Through designing the set, I realized the importance of compromising and combining the needs and desires of all the other groups involved in the project.

Thus, for the most part of my life, I have been involved with theatre, because I am passionate about it as a school; every week I am learning and connecting with the world around me. You could say that I have an addiction to theatre. It makes time disappear, I forget the real world, and feel incredibly alive. It could not have been different with directing the inaugural Academic Theatre Laboratory production. This project served as my beacon of sanity at a very difficult time in my life. It was this surrendering of the soul, this deposit of my mind to art that liberated me, and made me feel awake and yearn for more.

## **The Academic Theatre Laboratory**

One of the reasons I attended WPI is the need for a well-rounded education; one that aimed towards the creation of the so-called “Universal genius,” “Polymath” or else “Renaissance man.” Such people tend to combine two natures, an artistic and a technical one. WPI is a well-established tech school; it is the home of mostly awkward smart people, whose brains work with a magnificent accuracy and energy. However, it differs from other tech schools in the sense that it aims to enhance the capabilities of future engineers and achieve the afore-mentioned holistic education that leads to a broadening of the horizons, and a more creative and responsible way of thinking. It does so, by simply introducing technical minds to the world of the Arts.

In the past 35 years, theatre at WPI has been made possible mainly through the HUA Department, Division of Drama/Theatre. There have also been other on-campus theatre-producing organizations: student-run Masque, and

until 2014, the alumni-related M. W. Rep. The latter used to produce two shows every year: one in A Term, which Masque decided to take over, and one in C Term, which to the dismay of students and faculty alike, had to be cancelled. The Drama/Theatre Department evaluated the new situation, and decided to add a production to that schedule, in the place of the C Term M. W. Rep. show. Its name would be *Academic Theatre Laboratory*, and the full description of this initiative can be seen in Appendix A.

The *Academic Theatre Laboratory* aimed to have experimental theatre as its core and to break the rules. To literally give the students the opportunity to do theatre the way they wanted. This would in no case mean changing the way theatre happens at WPI, but that they would not have to follow the exact pattern for it; that everyone could bring in a new element or two. It could be the medium through which inexperienced students would achieve familiarity with theatre in a safe, non-judgmental and risk-free way.

### ***Why Exit the King?***

I chose Eugene Ionesco's *Exit the King*, because of its content. It is one of the last plays Ionesco wrote, and among the most philosophic ones. It belongs to a series of four plays, called *The Berenger Plays*, where Berenger is the protagonist. In this one, King Berenger the First has been alive for too long, and he has been unbeatable for all this time; he has been able to command everyone so far--even Nature. However, his time has come to pass away, and he is informed about it early in the play. He starts losing his power to control everything, and along with him, the kingdom starts to collapse. Throughout the play his upcoming death becomes more and more apparent, though he does not want to admit it. During this time, his first wife, Marguerite, and his Doctor try to reason with him into facing the reality, while Marie, his second wife, keeps giving him hope. Eventually the King accepts his fate and following the rest, he fades away.

At the beginning of this project, something very important happened in my life. And through my analysis of events, I further realized why I was so fond of *Exit the King*. It is my very nature to act as if I will die soon. It is not the happiest of thoughts nor do I look forward to it, but it dictates my approach to life. It is a philosophy I have picked up from my dad, and I honestly and bitterly say so, I have never met another person who truly lives like that. It pains me. It makes me angry. There is a song lyric that drives my life and it is sung by Metallica. It says: "Life is ours. We live it our way." People should live their lives to the fullest, with humility and excitement.

They should be chasing after the things that make them truly happy. Thus, the undertaking of presenting *Exit the King* to the public became really personal, after this realization. I wanted people to walk out of the theatre, after the show, and decide to live their lives with no regrets.

While rereading the script, I noticed that some characters attributed things to the king fit for a God's work; it is my impression that I am right to think that the purpose of this was to show that no matter how many grand things people might do, they will still not live forever or matter after a while. Best case scenario, they will be written in history books and remembered by future generations. But they will not be there to feed their ego. People have been living with the thought of an afterlife for thousands of years.

As a Greek, with a dad working in the archaeology department, I grew up with information rather rare for most people, and it is this information that has shaped my views on the sense of mortality. I knew from a very early age that my ancestors used to believe in more mortal gods. That they used to be open about their mistakes, their bodies and their sexual orientations. And that since their surroundings were beautiful, they had no dreams for a better afterlife. The notion of paradise was actually created in Northern European countries, where the weather was cold and harsh and people needed to believe in something better, as a reward for their lives. But Greece is one of the very few places, where people believed that there is no better thing than life and that after death there only followed something worse; that there comes life in the underworld, a cold and shady place, where people's souls are judged by their fellows based on their previous doings on earth. Thus, I grew up with the idea that no Man is God and no "God" is perfect. And finally, the idea that is also the centerpiece of *Exit the King*, and says that life has to be lived greatly yet humbly, and not based on a scenario of a heavenly and rewarding afterlife.

## On the Production

### *Casting*

For a while before production started, we had all been saying that it was of an experimental nature. However, I think that most people did not realize what experimental theatre meant at the beginning; to me, it meant that nothing is taken for granted and we do not go by the norm as much. It also meant that everyone in the cast should try out something new for their role, that they should be challenged by their role. And that is how it happened.

The cast was multicultural and comprised of six unique personalities, some of whom were acting for the very first time.

The assignment of Queen Marguerite's role seems to be the most notable moment during Casting Decisions. It proved to be the most difficult role to assign an actor to, as it is not easy depicting a villain with a reason. Thus, the idea was born for her to be acted out by a male actor. We did not change the sex of the Queen; we just had a guy being the Queen. As I saw later, the audience was very welcoming to this concept. Even though they were surprised at the beginning, a few minutes into the show and not only did they embrace the idea, but they saw a need to it!

### *Directing for the First Time*

Even though I have been an active member of theatre groups since a very early age, this project was my directing debut. As a first-time director, I had to draw upon the words of the world's best Directors, as well as personal experiences from the professionals that taught me. I had read about and witnessed plenty of experimental productions that played around with gender, ethnicity, skin color, and style in order to see what would come out of it; and they succeeded. Theatre is tough for different people, in non-professional environments; but if used in the right way, diversity is truly a blessing. Moreover, the focus of our story is that life ends for everyone, no matter their social status. That is the reality of the play and that is the reality of the world we live in.

So, what I wanted this production to be was to be focused on acting, no matter the actors' physical characteristics or their accent, with simple set, simple make-up, and visibly fake props. I wanted the actors to try new things and have fun with it. To be honest, I did not have a plan for how things would develop, but the process is always the most fun part of a task; I wanted to figure it all out with the actors, because they were going to be on stage, not me. All I needed was to make sure that the script would be enough to grab their attention and ensure their commitment to it; anything else would happen naturally during the rehearsals.

### *Set Design, Sound & Lights*

Multiple readings of the script helped me bring myself into it, and understand the psychosynthesis of the characters. Psychoanalyzing the characters is very important when designing a set design, as you can tie the set to the personality of the people on stage, and make it seem more familiar to the audience. Thus, while I was planning

for a magnificent throne room with drapes and carpets, I unintentionally realized that what the set needed was simple; suspended door frames with peeled paint, black blocks forming a throne complex, and cigarette butts on the floor, as seen in Appendix D. I pictured vintage slides projected on the black walls of the Little Theatre when the Guard described how the King created the world and all His achievements. I pictured lights changing colors and shapes, whenever the King was in a state of madness and an absence of them when he would lose his senses and slowly welcome death. I pictured the walls of the castle to crumble, every time the King weakened in body and mind. I also heard the script; the echoes of the King screaming for help, his pounding heartbeat, the crumbling of the walls, the clock striking midday, the bell of death, the silence at the end. I envisioned the script and I started finding the style of this production.

One of my most vibrant images of the Little Theatre was from the very first time I stepped into it. It was during the New Students' Orientation Week, and the upperclassmen had prepared a set of scenes from previous shows, to welcome us freshmen. I remember there were chairs all around an empty stage; I had never been in blackbox-like theatres before, and I was so pleasantly disoriented. In truth, we were less than ten people, but I remembered no one other than the actors, and I completely lost the sense of time and space that night. It felt like a warm cave where magic happens; a space where people actually experimented and tried to find themselves. I was inspired by just actors on an empty stage, surrounded by black metal chairs. For some reason, I never felt like that in the LT again, and I missed the feeling; that was when I decided to do theatre-in-the-round.

This meant that in this production, the audience would surround the actors. I wanted there to be chairs on every side of the stage, allowing for even closer interaction with the actors. The reason was that the play talks about Kings and Queens, and how the world revolves around them. Therefore, the actors had to feel exactly the way their characters must be feeling in their castle; to feel privileged getting all the attention, while at the same time they struggle to accept the mortality of their human nature. And I wanted the audience to be as close to these corrupt depictions of themselves as possible, and realize that kings or beggars all become dust eventually.

## **On Rehearsals**

Throughout the days prior to rehearsals, I tried to come up with a perfect plan, and there were definitely moments when I doubted my own abilities. I had a sense of extreme responsibility every time I thought that I would be

directing people who had their own voice and mind, and I was often afraid that I might fail. But I put my mind together and started preparing; I read books to extend my knowledge on directing and researched on the groundbreaking changes in theatre over the last century. Two of these books were my most trusted companions, *A Book on the Open Theatre* (Pasolli, 1972) and *A Dream of Passion* (Strasberg, 1978). I referred to them quite often, and I also took notes of my thoughts, so that I would always have a point of reference, every time I felt like side-tracking.

### *Rehearsal Structure*

In Greece I was taught that the rehearsals' sole purpose is not to get your character's lines correctly and map out your steps and movements for the entire show. Learning the lines should be done outside the rehearsal, and staging your movements can only come naturally to you, once you have become your character. I was taught that rehearsals are the means to improve your skills and build your on-stage persona.

To achieve this there are four areas that the actors need to focus on before moving to rehearsing the script: Movement, Speech, Character and Unity. Movement refers to the way an actor uses his body in space. Speech refers to articulating, projecting and expressing one's self using his voice. Character is described by the actor's ability to understand the role he is playing, to empathize with him and finally become him, when on stage. Finally, Unity refers to group work; being comfortable around the ensemble and trusting them, sharing your strengths and weaknesses with them, so that you work as one.

To work on these areas with the actors, I broke our group meetings into two sections; the first half of it being devoted to exercises that replaced warm-ups, and the second half being the script rehearsal. The exercises the cast was introduced to were the following:

### *Walking in Space*

An exercise aimed to make the actors aware of the space; the actors walk around and try to realize the ways their body occupies the space. They then pause and begin again, this time keeping in mind their initial positions; when the director calls for them, they must make sure to return to these positions without creating a mayhem. The director then asks that they close their eyes and keep moving as such, to start perceiving the presence of others in the space, too.



### *Charades*

This is the well-known game of pantomime; this game serves to enhance the actors' ability to express themselves through movement, while also improving the team environment.

### *Mirror Images*

Actors work in pairs, and behave as if one is the reflection of the other. This exercise serves to enhance the actors' perception of performing actions, by observing and following others.

### *Passing and Receiving*

The actors form a circle, and throw around an imaginary ball; when one throws the ball, he pretends that it is a heavy one, and when one receives it, he pretends that it is a light one. This exercise helps the actors focus on all the factors that might influence an action, simultaneously.

### *Trust Falls*

The ensemble forms a circle around one member with a blindfold. The member keeps his feet on the ground, and leans towards different directions until two of the ensemble members in the circle catch him and set him back up. This exercise creates a sense of collective responsibility in the group, and requires concentration and cooperation to work successfully.

### *Questions based on character*

The director asks random questions about the actors' characters, forcing them to create a full personality of them in their minds.

### *Projection & Articulation Exercises*

The actors stand far away from each other, facing the wall, and one by one perform various tongue-twisters and dialogues, while biting on a straw or stick. They perform their words first at a normal tone, then whispering and then shouting. This is a very important set of exercises that helps the actors focus on their speech patterns.

## **A Post-Production Discussion**

### *The Reactions*

With the completion of this production, I can proudly say that the team surpassed all expectations. The audience included people from all ages, backgrounds, and ethnicities, and as I was present at all shows, I would often focus on their reactions. Even though at the beginning they were prepared for a comedy, they soon realized that the play was getting darker by the minute. They still remained engaged to it until the very end, and I generally felt that they were accepting of the events taking place in front of them.

The moment I felt the proudest for this project, was after a show night, when right after curtain call, I saw two of my classmates, a boy and a girl from very different and very religious backgrounds, turning to each other and nodding with approval. It was then that I felt I had made even the slightest impact in my community; I thought that the first Academic Theatre Laboratory had succeeded, and I could already see it going far from there.

## Part II: Show Photos





























































































































































































































































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## **Part III: Appendices**

## Appendix A: Statement from the WPI Director of Theatre

### *Academic Theatre expands at WPI with the Academic Theatre Laboratory*

Academic Theatre at WPI has provided many opportunities for students over the last three decades. The Humanities and Arts Drama/Theatre program teaches 21st century skills by making our students entrepreneurs, participants, team players, and by expecting them to be active, creative young adults.

We have established a schedule of performances in B and D terms that works with academic and project deadlines and that has created credit-earning, hands-on learning opportunities for undergraduates. We have been happy to have Masque co-produce these productions with us.

We have supplemented production budgets and created an academic staff of work study and other students to support our academic performances. The “Squad” manages and supports every production in the Little Theatre, our HUA Drama/Theatre “dedicated” performance space. We have obtained funding for a PLA to advise students in course work and projects including MQPs, the HUA requirement Inquiry Seminars and Inquiry Practicums, and in the 1/6th ISP series. We have acquired work study funding for a Resource Librarian in our offices. We have expanded the 1/6th ISP for performance activities to include A and C term Masque productions, which usually are co-sponsored by Drama/Theatre.

We have worked with Alpha Psi Omega to enhance the performance schedule by supporting the annual 24 Hour Show produced late in B term, and we have provided funding for special projects and other exceptional costs for the A and C Masque productions. The academic and professional staff have gladly served as advisors – both formal and informally—of those groups. It is an honor to serve student groups as advisors.

The decade since the Little Theatre opened in 2005 has provided new and unique opportunities for faculty, staff, and students to produce a wide variety of productions in the flexible, intimate environment of this dedicated space. Yet for mainly pragmatic reasons of time, money, resources, and the wonderfully ever-changing undergraduate population, we still have many hopes and dreams for the work of Drama/Theatre in the Little Theatre.

The Little Theatre is not cheap to keep running at peak efficiency: the lights, audio, special effects, live feed, control booth equipment, and many other elements which carry expendable components must be constantly maintained and supplied by Drama/Theatre. In terms of production costs, Masque usually pays for what it uses in A and C terms [although not for most expendables]. We share some production expenses for the B term major production and for New Voices. Drama/Theatre indirectly funds all elements of the Alpha Psi Omega 24 Hour show by granting full use of the Little Theatre and affiliated resources to the honor fraternity. The Alpha Psi Omega Rho Kappa cast at WPI is on charter through HUA Drama/Theatre.

The schedule of productions for academic year 2014-15 in the Little Theatre will be continued each year for the foreseeable future. Looking forward, in academic year 2015-16 we will add a production to that schedule in the place that was for many years used by MW Rep in C-term.

In C term of 2016, we shall produce the first Academic Theatre Laboratory in the Little Theatre. With the full support of the Squad, the work study students and the PLA, and additional funding for this addition to the Drama/Theatre season from HUA, the Academic Theatre Laboratory will showcase productions featuring our majors, minors, ISP students and others by staging a work of dramatic literature that holds high regard in the profession. This should be a “classic,” a ground-breaking new play, ancient or modern, and provide exciting



artistic challenges for our students and for the Drama/Theatre faculty and staff. The Drama/Theatre faculty and staff want this production to break the rules, explore new ways of staging, designing, and producing, and to create a totally original way of working in the Little Theatre.

To begin, we decided we wanted a classic from world theatre, preferably a masterpiece, and as it turned out thanks to the recent selection process Masque conducted to select the A term show, an excellent production proposal existed that was still available.

HUA Drama/Theatre is proud to announce that the inaugural production of the *Academic Theatre Laboratory* will be a masterpiece of the mid-twentieth century, Eugene Ionesco's *Exit the King*. *Exit the King* will be directed by Despoina Giapoudzi for her MQP in her HUA Drama/Theatre major.

Please watch for more information as it emerges on the exciting addition of the *Academic Theatre Laboratory* to the HUA Drama/Theatre annual season of performances. And plan to visit the Little Theatre every C term to witness the *Academic Theatre Laboratory* production.

Sincere thanks to the following for their commitment to and support of academic theatre at WPI: Kristin Boudreau, Head, Department of Humanities and Arts; Erika Hanlan, Administrator of Theatre Technology, HUA Drama/Theatre; Karen Oates, Dean of Arts and Sciences; and the Provosts and Presidents and professors who have faithfully supported and *attended* the Drama/Theatre productions over the years.


Susan Vick  
Professor of Drama/Theatre  
Director of Theatre, WPI  
April 25, 2015

## Appendix B: Show Poster

The WPI Drama/Theatre Academic Theatre Laboratory Presents:

# Exit the King

by Eugene Ionesco



February 25-27, 2016 at 7 PM

WPI's Little Theatre

Information and Ticket Reservations  
available at [wpi.edu/~theatre](http://wpi.edu/~theatre)



## Appendix C: Show Program

### Special Thanks

This show was made possible by the support of the following groups:

WPI Chapter of Alpha Psi Omega, Rho Kappa Cast  
WPI Department of Humanities and Arts

Masque

Little Theatre Squad

WPI Office of the President

WPI Office of the Provost

WPI Office of the Dean of Arts and Sciences

WPI Student Activities Office

WPI Events Office

### Coming Soon

New Voices 34

April 13-16, 2016

Little Theatre

VOX Cabaret

April 28-30, 2016

Alden Hall

The WPI Drama/Theatre Academic Theatre Laboratory Presents:

## Exit the King

by Eugene Ionesco



February 25-27, 2016 at 7 PM  
WPI's Little Theatre

# Reminder

There is no food or drink are allowed in the Little Theatre.  
Please make sure that all mobile devices are shut off during the performance.  
Camera use is prohibited.  
Latecomers will be seated at the discretion of the House Manager.  
Please do not move any of the house decorations.

# Please Note

For the safety of the audience and the actors, we ask that you stay clear of the aisles during the performance.

# Cast

King Berenger	Sebastian Salvo
Queen Marguerite	Robert Boulanger
Queen Marie	Monique Desnoyers
The Guard	Siddhant Pandey
Juliette	Sarah Schultz
The Doctor	Hasson Harris Wilcher

# Director’s Note

Who is Berenger? Is he man, or is he god? Is he both? He’s you, and me, and everyone. You might be very young; or not. You might be famous, rich, pretty, smart, kind; or not. You might believe in a god; or not. You might be different than the rest of them; or not. You might have lived most of your life already; or not. You cannot know. But does it matter? At the end of the day, you can only know that it all ends sometime. Unfortunate, but no one lives forever; no matter their nature or status. Best case scenario, you will be written in history books and remembered by future generations. But you will not be there to feed your ego. At the end of the day it all comes down to how you’ll feel about You, when the time comes. Are you happy and content with what you achieved and experienced? Do you regret any of it? Did you live a life free of fear, or did you give someone else the power to dictate your actions? Were your choices of your own voice, or were they based on a scenario of a heavenly and rewarding after-life? Were you who you wanted to be when you’d grow up? Were you who you truly are, or were you faking it? That’s what matters.



# Production Staff

Producer	Emily Aldrich
Director	Despoina Giapoudzi
Stage Manager	Sotirios Filippou
Assistant Producer	Peter John Smith
Dramaturg	Alicia Weber
Squad Liaison	Nicholas Shannon
Assistant Squad Liaison	Peter John Smith
Scenic Designer	Despoina Giapoudzi
Master Carpenter	Michael Griffin
Scenic Dresser	Monique Desnoyers
Lighting Designer	Jonathan Berry
Master Electrician	Ryan Herrmann
Sound Designer	Patrick Trant
Sound Engineer	Andrew Gregory
Assistant to Sound	Hannah Thompson
Wardrobe Master	Emma Raymond
Properties Master	Hayley Boigenzahn
Graphic Designer	Maeve McCluskey
Publicity Coordinator	Rachel Whalen
House Manager	Saina Rezvani
Box Office Manager	Ryan Herrmann
Green Room Manager	Jacob Pickett
Lighting Board Operator	Jonathan Berry
Sound Board Operator	Hannah Thompson
Mentor to Stage Manager	Meredith Ghilardi
Mentor to Master Electrician	Rachel Rynazewski

# Drama/Theatre Staff

Director of Theatre	Susan Vick
Administrator of Theatre Technology	Erika Hanlan
Peer Learning Assistant	Sarah Gardinier
Assistant Peer Learning Assistant	Rachel Rynazewski
Resource Librarian and Webmaster	Maeve McCluskey
Program Assistant	Samantha Foote

# Little Theatre Squad

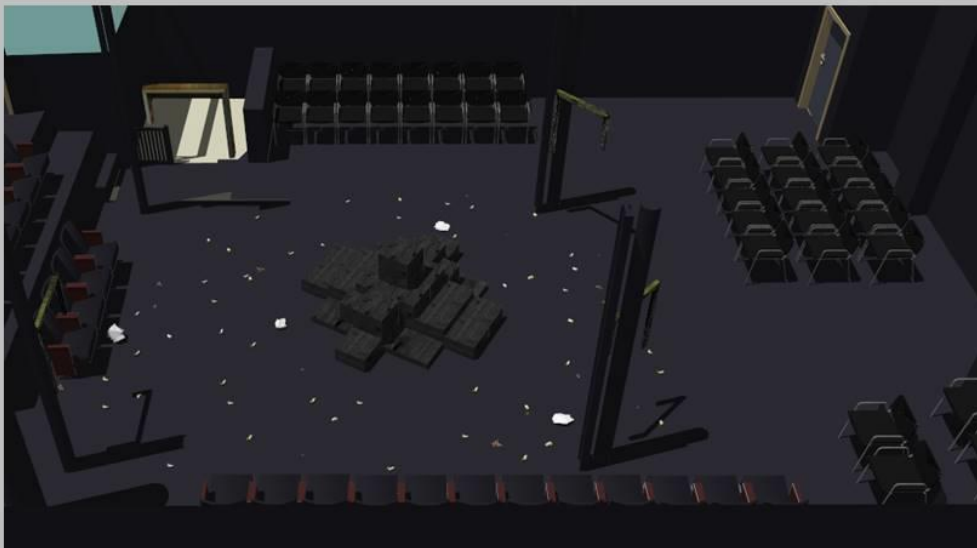
Facilities Manager	Arianna Nitzel
Lighting and Sound Specialist	Patrick Murphy
Installation Specialist and Scenic Design Studio Manager	Nicholas Shannon
Green Room Manager	Heather Selmer
Squad Associate	Peter John Smith

## Appendix D: Set Design





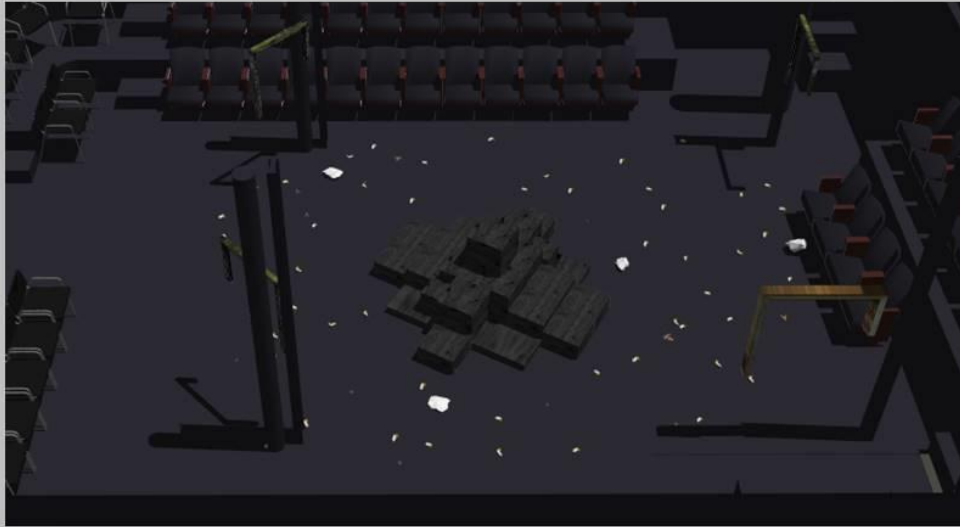
Exit The King  
East Side View



Exit The King  
North Side View



## Exit The King West Side View

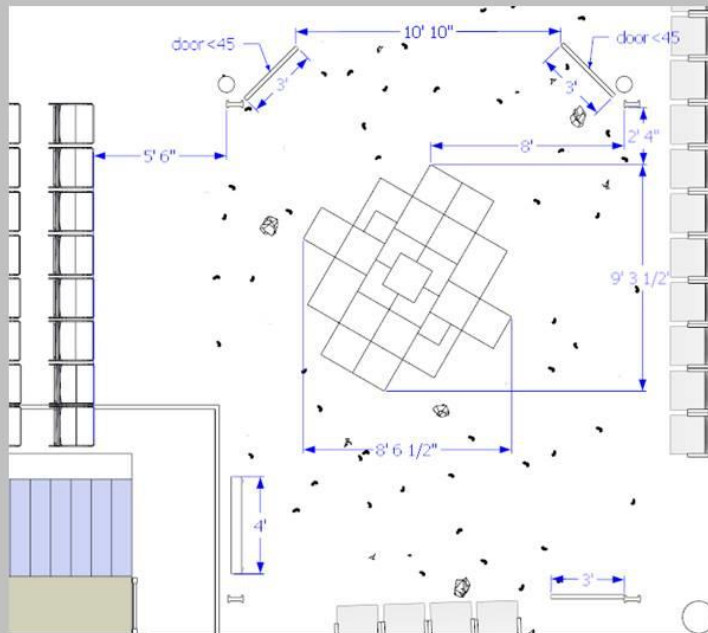


## Exit The King Floor Plan





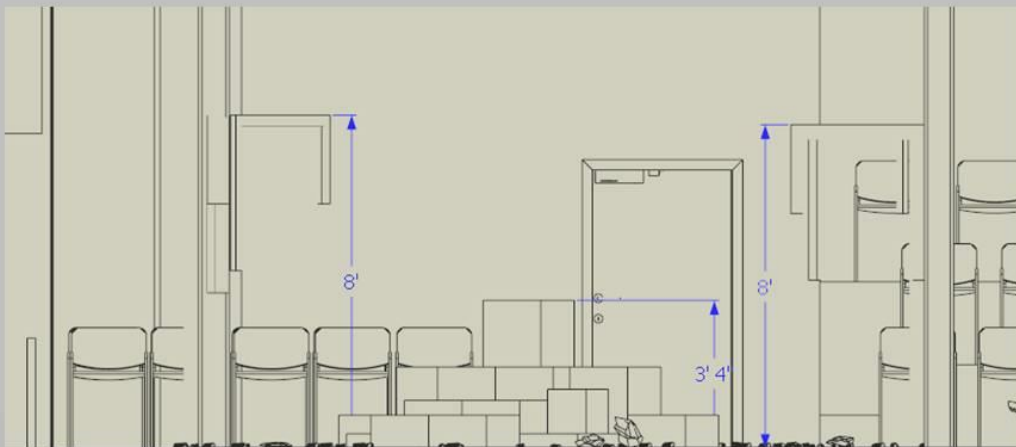
# Exit The King Measurements & Specifications



Floor Plan  
Dimensions

# Exit The King Measurements & Specifications

Elevation  
Dimensions



## Exit The King Set Breakdown

- Theatre on the round (111 seats)
- floor not to be painted or swept prior to show week
- 6'x6'x4" platform
- black cubes assembling a throne structure  
(stored in the Alden Hall Green Room)
  - seven 1'6"x1'6"x1'6"
  - ten 1'6"x1'6"x9"
  - two 9"x9" x9"



## Exit The King Set Breakdown

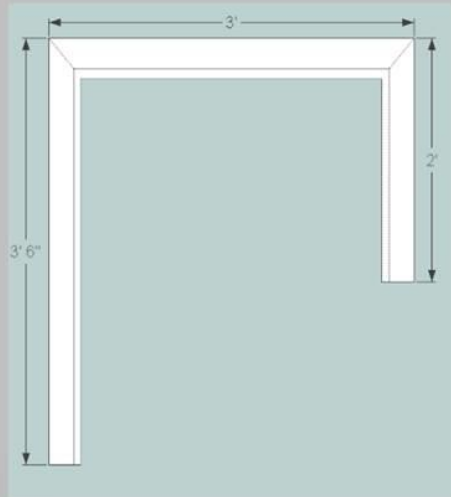
- Four old-looking door frames (to be built out of 2"x4" studs):
  - Three identical frames, to be placed by the NE, NW and SE I-beams. (see next slide, a.)
  - One frame with different dimensions, to be placed by the SW I-beam. (see next slide, b.)
  - The frames shall first be painted, and then sanded to give off a "weathered look". No paint should be bought for the frames; colors from the studio should be used, instead. The color should be one of the following: deep red, peach, white, or gold; it should be made sure that there is enough of it for all the parts, before proceeding. If these colors are not available, I will visit the studio with the MC and choose one.
  - The frames shall be hung from the grid with safety wire, at three connection points each, at the points indicated on the grid plot, in the next slide. They should be floating at a height of 3' from the grid. The three identical frames are expected to weigh about 111lbs, whereas the fourth frame about 131bs.



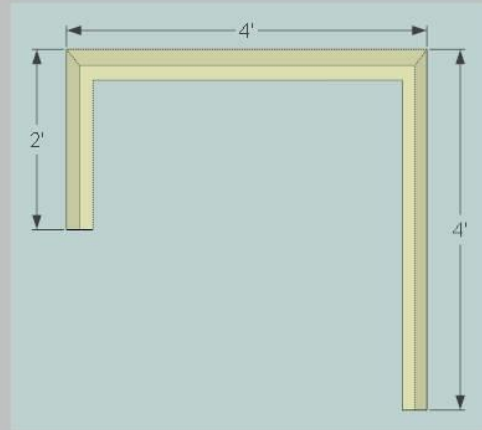
## Exit The King Set Breakdown

- Three identical frames, to be placed by the NE, NW and SE I-beams. (a.)
- One frame with different dimensions, to be placed by the SW I-beam. (b.)

a.)



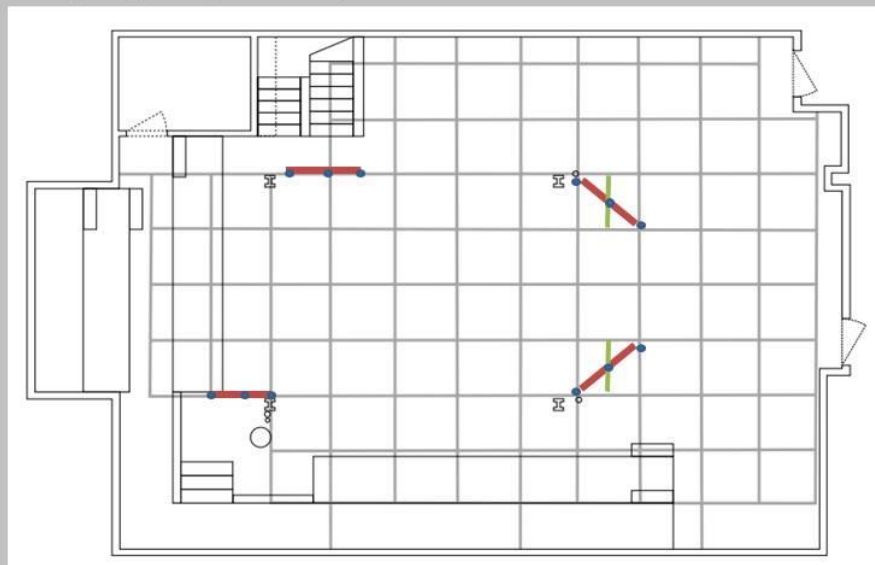
b.)



## Exit The King Set Breakdown

### Grid Plot Arrangement

- Red lines: door frames
- Blue dots: points of connection (wire-grid)
- Green lines: supporting studs, placed on the grid



## Exit The King Set Breakdown

- 2 Digital Projectors
  - one projecting on the North Wall
  - one projecting on the West wall
  - Due to lack of a Projection Designer in the production, the Images will be chosen by me, and then combined with sound by the Sound Designer.
- "clean" trash on the floor
  - 50 burnt cigarette butts (fake props)
  - 4-5 used paper balls
  - burnt & new matches



## Exit The King Budget Request

- Set Pieces
  - Lumber:
    - ten 2"x4"x8' studs: ~\$25 (if we don't have any in the studio)
    - Plywood: ~\$55 (MC's estimate, if we don't have any in the studio)
  - Burnt Out Cigarette Props: ~\$15
  - Matches: 3-5 packs: ~\$5

Total: ~\$100 max



# Exit The King

## Throne Assembly Measurements & Specifications

### Throne Composition

**Step I:** Place the 6'x6'x4" platform on the floor. The structure should be angled at 45 degrees, in respect to the East Bank, as pictured on the floor plan.

**Step II:** a.) Place four of the 1'6"x1'6"x1'6" cubes in the middle of the **Step I** structure, forming a 3'x3'x1'6" rectangle. b.) On the NW and SE sides, place another 1'6"x1'6"x1'6" cube respectively.

**Step III:** Place two of the 1'6"x1'6"x9" boxes in front of the 1'6"x1'6"x1'6" cubes placed during **Step II-a**), on the NE and SW sides, respectively.

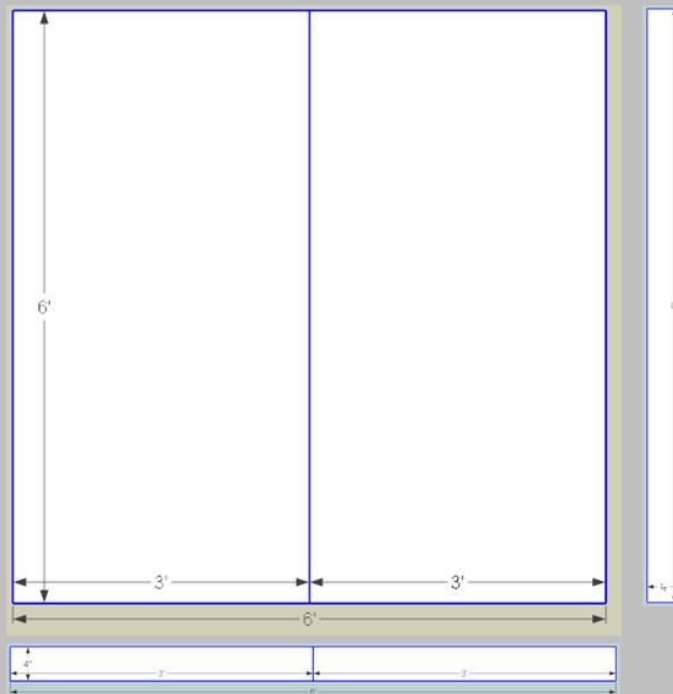
**Step IV:** Place two more of the 1'6"x1'6"x9" boxes, in front of the ones placed during **Step III**, respectively; the four new boxes should lay on the ground.

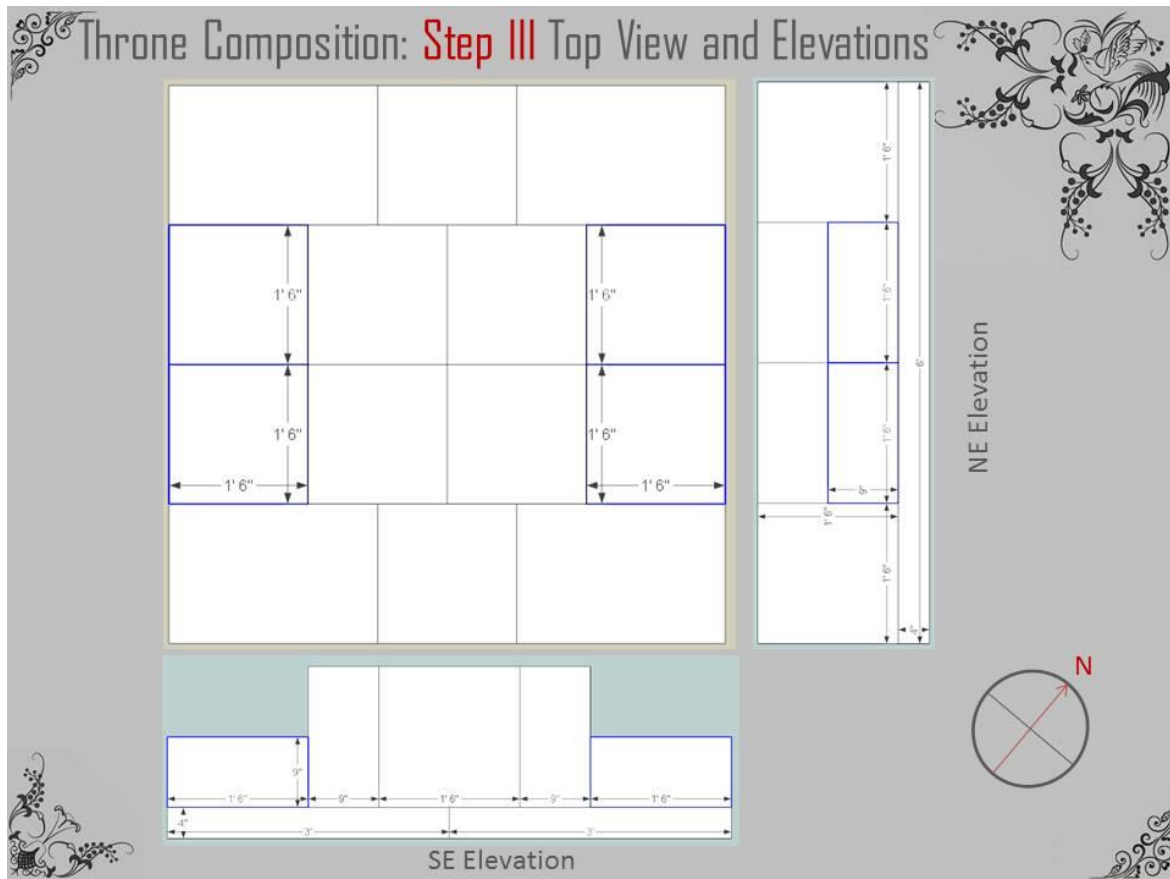
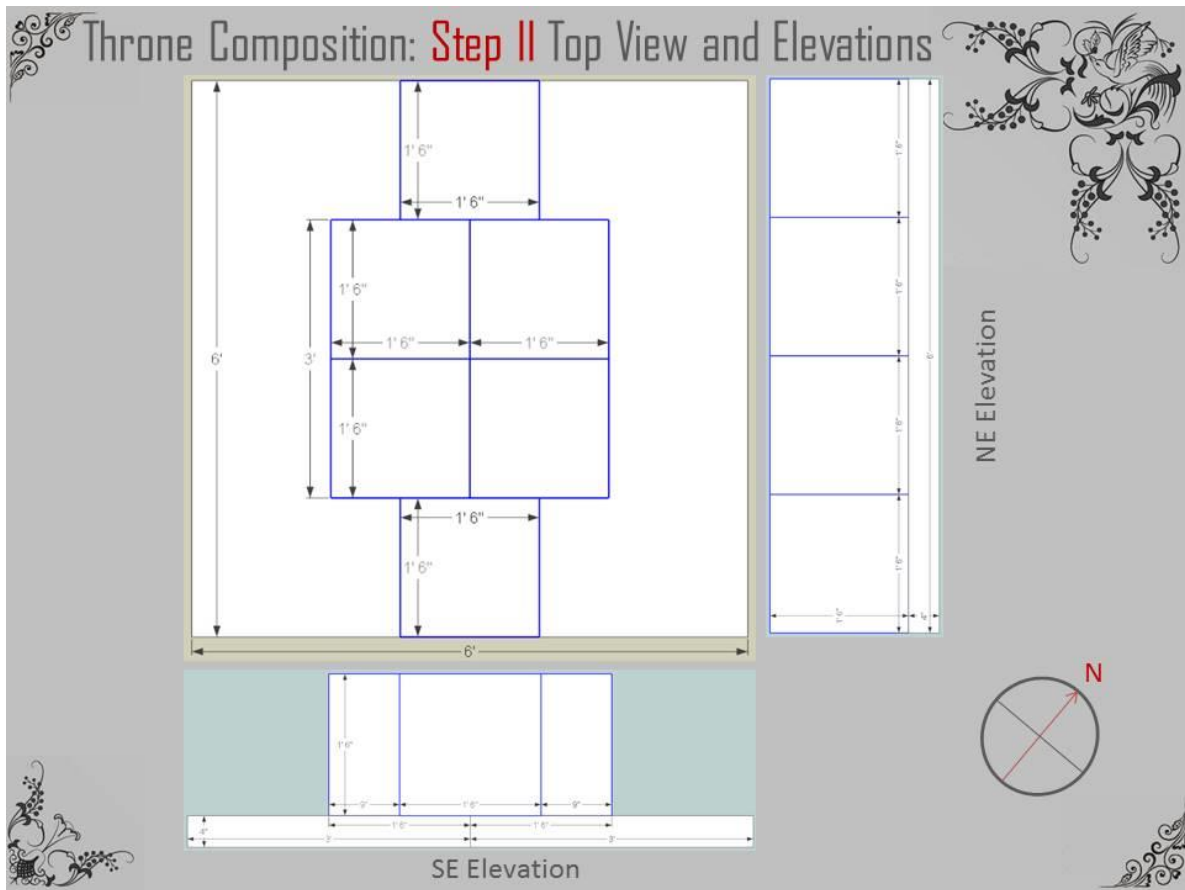
**Step V:** a.) Place one more of the 1'6"x1'6"x9" boxes in front of the ones placed during **Step II-b**), on the NW and SE sides, respectively; the two new boxes should lay on the ground. b.) Place a 1'6"x1'6"x1'6" cube on top of the cubes placed during **Step II-a**), and center it.

**Step VI:** Place one of the 9"x9"x9" cubes on the North and South corners of the arrangement.

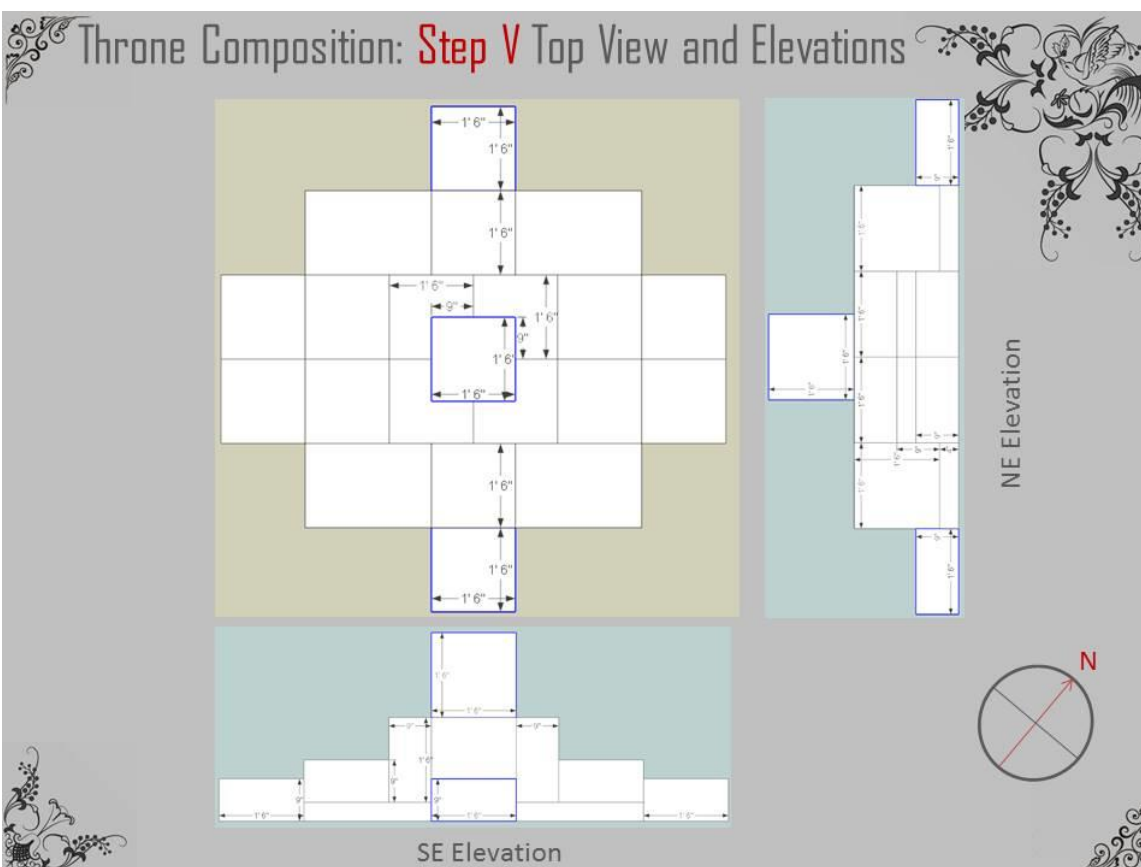
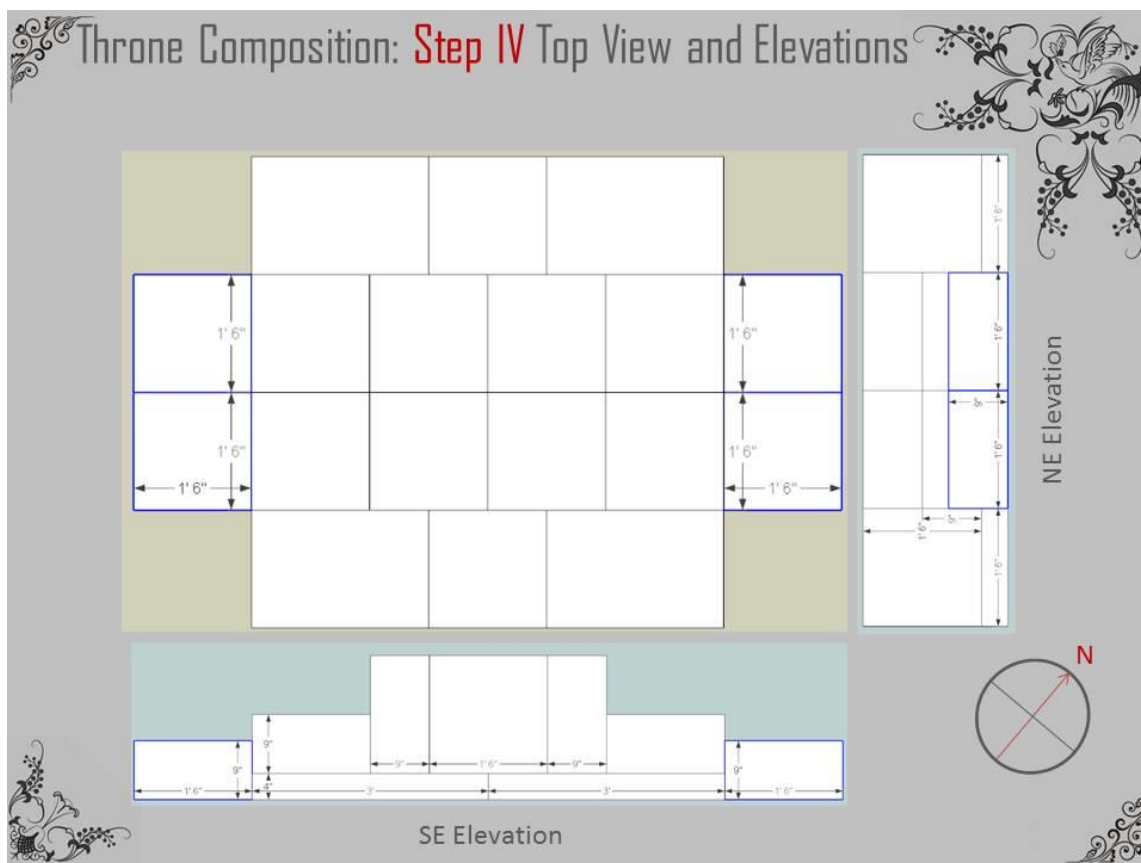
\*\*The following slides contain 2D and 3D, step-by-step illustrated instructions.\*\*

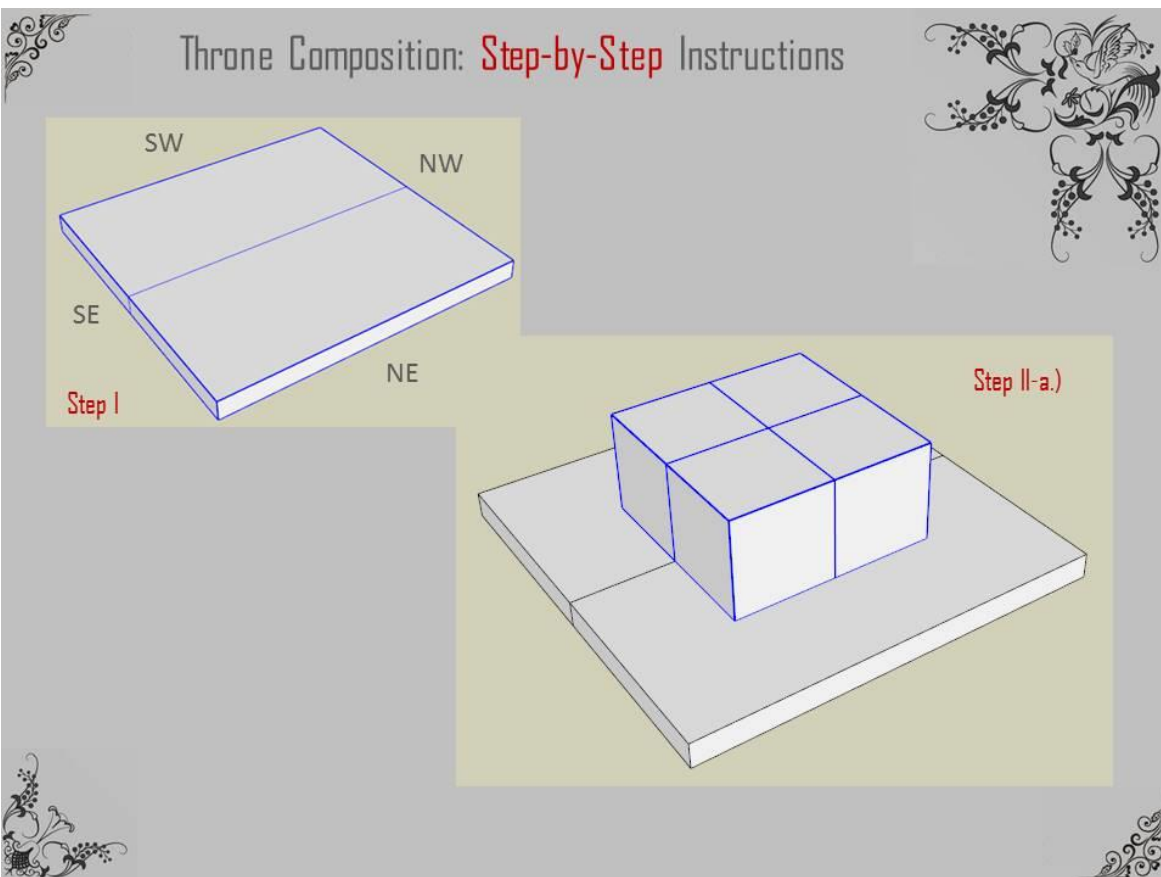
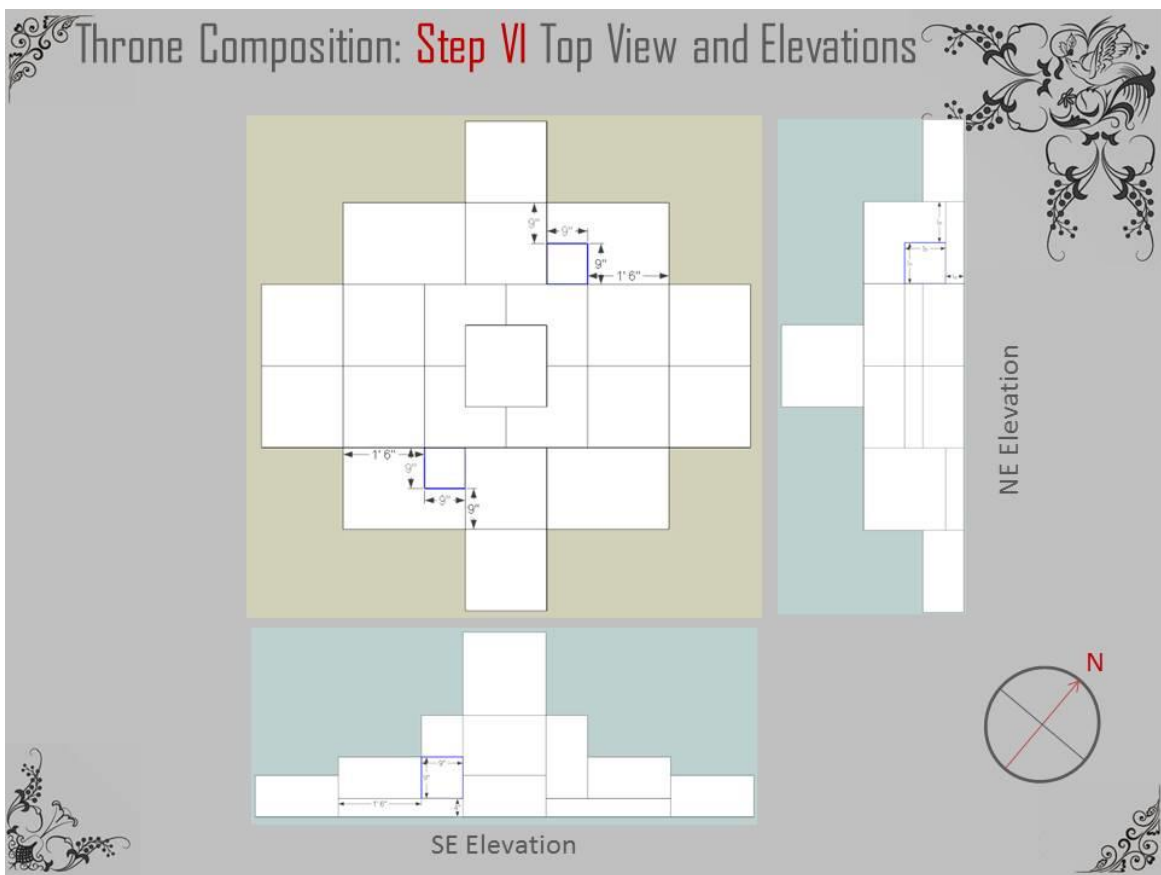
### Throne Composition: **Step I** Top View and Elevations





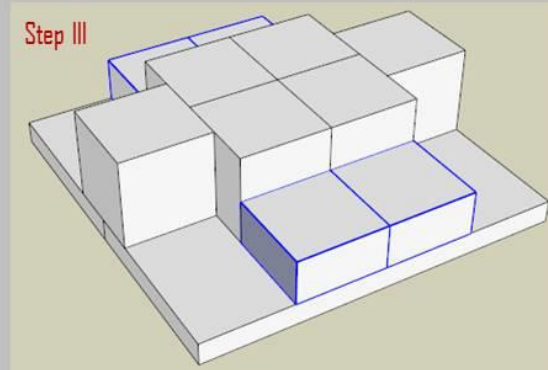
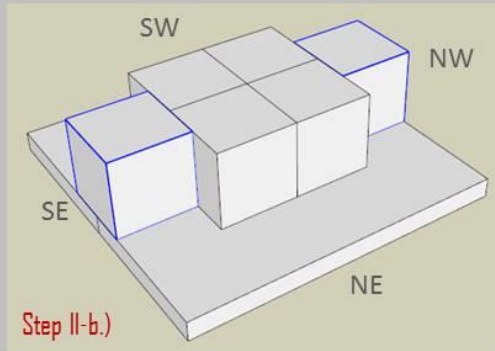




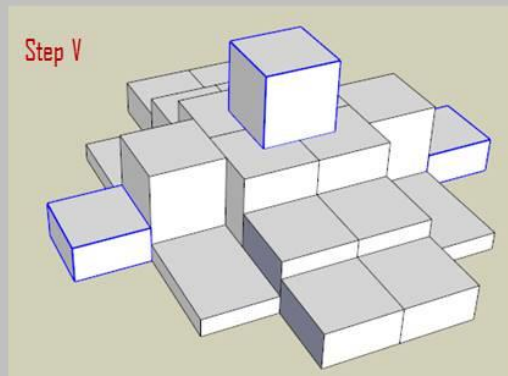
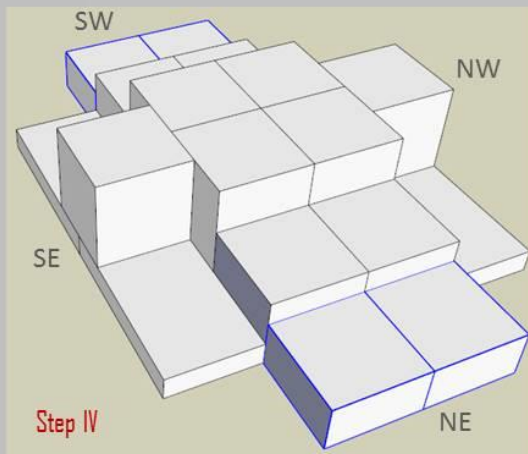




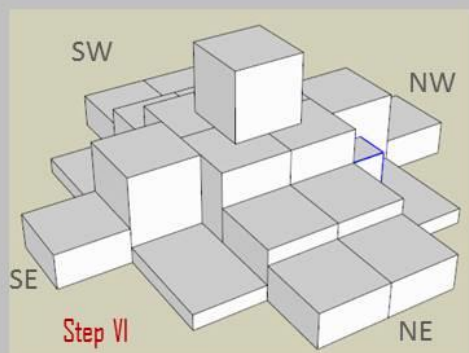
## Throne Composition: Step-by-Step Instructions



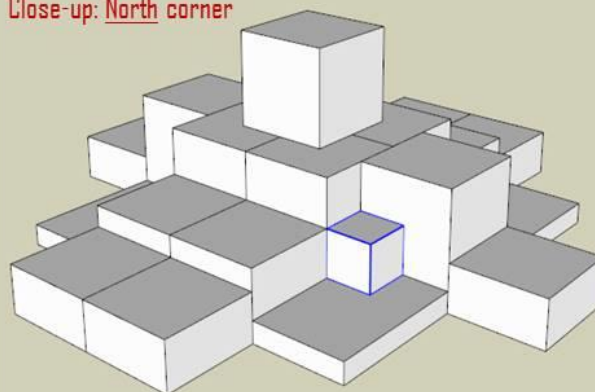
## Throne Composition: Step-by-Step Instructions



## Throne Composition: **Step-by-Step** Instructions



Close-up: North corner





## Appendix E: Hours Log

### Term-by-term breakdown of Hour Log

Prior to A'15	A'15	B'15	C'16	D'16	Total
32.5	43	95	159	25	354.5

### Day-by-day breakdown of Hour Log

Day	Hours	Activity
4/10/2015	5	Script Reading & Staging Plan
4/20/2015	1	Pitch for A Term
4/23/2015	1	Informed about Academic Theatre Laboratory
4/24/2015	0.5	ATL Official Announcement
4/27/2015	2	Library Search
5/3/2015	2	Read library books
5/8/2015	2	Read library books
5/14/2015	4	Compare new & old script versions
5/23/2015	2	Lights and Sound Brinstorming
6/12/2015	3	Set and Costumes Brainstorming
6/30/2015	1	Email Communication w/Susan
7/6/2015	4	Rehearsal Exercises Research
7/21/2015	2	Show Planning
7/22/2015	3	Show Planning
8/31/2015	1	MQP Registration
9/1/2015	1	Meeting w/Susan
9/5/2015	1	1st Meeting Reflection
9/8/2015	1	Meeting w/Susan
9/10/2015	1	Meeting w/Susan
9/13/2015	1	Reading Assignment
9/14/2015	2	Meeting w/Emma
9/16/2015	1	Syllabus Proposal
9/16/2015	1	2nd Meeting Reflection
9/16/2015	1	Verb Exercise
9/17/2015	1	Meeting w/Susan
9/23/2015	2	3rd Meeting Reflection
9/24/2015	1	Meeting w/Susan
9/27/2015	1	Searching for Dramaturg
9/30/2015	1	Meeting w/Susan
9/30/2015	4	4th Meeting Reflection & Portfolio Idea
10/3/2015	1	Searching for Dramaturg
10/8/2015	1	Meeting w/Susan
10/8/2015	6	5th Meeting Reflection & Reading Assignment

10/13/2015	1	Meeting w/Susan
10/15/2015	3	6th Meeting Reflection
10/23/2015	5	Set Design
10/26/2015	5	Set Design
10/27/2015	1	Meeting w/Susan
10/30/2015	5	Play List
10/31/2015	2	Play List
11/1/2015	2	Play List
11/2/2015	4	Play List
11/3/2015	1	Meeting w/Susan
11/3/2015	4	7th Meeting Reflection
11/9/2015	4	Play List
11/9/2015	6	8th Meeting Reflection & Audition Poster
11/10/2015	1	Meeting w/Susan
11/21/2015	6	Auditions Poster
11/29/2015	4	9th Meeting Reflection
11/30/2015	5	Auditions
12/1/2015	1	Meeting w/Susan
12/1/2015	5	Auditions
12/2/2015	5	Callbacks
12/7/2015	1	Exec Meeting
12/8/2015	1	Meeting w/Susan
12/8/2015	3	10th Meeting Reflection
12/13/2015	3	Read Through
12/18/2015	5	11th Meeting Reflection
12/25/2015	5	Set Design
12/27/2015	2	Preparation for Designer Meeting
12/31/2015	2	Designer Meetings
1/2/2016	2	Preparation for Designer Meeting
1/3/2016	2	Designer Meetings
1/9/2016	4	Set Design
1/10/2016	3	Set Design
1/11/2016	1	Load-in Scheduling
1/11/2016	5	Set Design Submittals
1/15/2016	1	Meeting w/Susan
1/17/2016	5	Rehearsal
1/18/2016	5	Rehearsal
1/19/2016	4	Rehearsal
1/19/2016	1	Exec Meeting
1/20/2016	1	Publicity Plan Review
1/20/2016	1	Sound Effects Review
1/21/2016	1	Props Design Review
1/22/2016	1	Meeting w/Susan
1/22/2016	1	Production Meeting



1/22/2016	3	Rehearsal
1/24/2016	4	Rehearsal
1/25/2016	3	Rehearsal
1/25/2016	1	Meeting w/Susan
1/26/2016	1	Exec Meeting
1/26/2016	3	Rehearsal
1/26/2016	1	Graphic Design Review
1/29/2016	1	Production Meeting
1/29/2016	3	Rehearsal
1/30/2016	4	Set Design Modifications
1/31/2016	4	Rehearsal
2/1/2016	1	Meeting w/Susan
2/1/2016	3	Rehearsal
2/2/2016	3	Rehearsal
2/2/2016	1	Seat Count
2/5/2016	1	Production Meeting
2/5/2016	3	Rehearsal
2/7/2016	1	Graphic Design Review
2/7/2016	4	Rehearsal
2/8/2016	1	Meeting w/Susan
2/8/2016	3	Rehearsal
2/9/2016	3	Rehearsal
2/9/2016	1	Exec Meeting
2/12/2016	1	Production Meeting
2/12/2016	3	Rehearsal
2/14/2016	4	Rehearsal
2/14/2016	2	Load In
2/15/2016	1	Meeting w/Susan
2/15/2016	4	Rehearsal
2/16/2016	3	House Design Review
2/16/2016	1	Production Meeting
2/18/2016	3	Rehearsal
2/18/2016	3	Tech Preview
2/19/2016	1	Production Meeting
2/19/2016	4	Rehearsal
2/21/2016	6	Q2Q
2/21/2016	3	Projections' Slides
2/21/2016	4	House Music Selection
2/22/2016	4	Director's Note
2/22/2016	5	Tech Rehearsal
2/23/2016	5	Dress Rehearsal
2/24/2016	5	Open Preview
2/25/2016	5	Performance
2/26/2016	5	Performance
2/27/2016	5	Performance

2/27/2016	1	Strike
2/28/2016	2	Play List
2/29/2016	1	Meeting w/Susan
3/1/2016	1	Meeting w/Susan
3/2/2016	1	Post-Production Discussion
3/2/2016	1	Write-up
3/3/2016	1	Received Show Photos
3/9/2016	4	Write-up
3/10/2016	3	Write-up
3/15/2016	2	Write-up
3/17/2016	1	Meeting w/Susan
3/20/2016	5	Hour Log
3/25/2016	1	Meeting w/Susan
3/27/2016	5	Write-up
3/28/2016	1	Meeting w/Susan
3/28/2016	3	Write-up
	354.5	Total



## Appendix F: Positions held at WPI Theatrical Productions

Term	Production Title	Position Held
A'12	<i>Legacy Of Light</i>	General Crew
		Costume Dresser
B'12	<i>The Comedy Of Errors</i>	General Crew
		Usher
C'13	<i>The Vagina Monologues</i>	Actor
	<i>Crimes Of The Heart</i>	Graphic Designer
	<i>Blithe Spirit</i>	Charge Scenic Artist
D'13	<i>NV31</i>	Actor: Show, <i>Growing Pains</i>
		Scenic Design Team
A'13	<i>The Awakening Of Spring</i>	Actor: Ilse
		General Crew
B'13	<i>Inherit The Wind</i>	Scenic Designer
C'14	<i>BOOM</i>	Charge Scenic Artist
D'14	<i>NV32</i>	Playwright: <i>Red Hair</i>
		Scenic Design Team
		Actor: Nurse, <i>I'll See You Tomorrow</i>
A'14	<i>The Beams Are Creaking</i>	Scenic Designer
D'15	<i>NV33</i>	Actor: Agent, <i>Glass Adams' Day Off</i>
A'15	<i>The Real Inspector Hound</i>	Scenic Designer
B'15	<i>The Importance Of Being Earnest</i>	Scenic Designer
		Scenographer
	<i>Alpha Psi Omega's Inductions</i>	Playwright: <i>Seven Deadly Scenes</i>
		Actor: Eve Envy, <i>Seven Deadly Scenes</i>
		Actor: Mufti Considine & Chief Zombongo, <i>The Golden Elephant In The Room</i>
C'16	<i>How I Learned To Drive</i>	Scenic Crew
		Scenic Designer
	<i>Exit The King</i>	Director
		Scenic Designer
D'16	<i>NV34</i>	Make-up Artist
		Director: <i>Silence Speaks For Me</i>
		Scenic Design Team
		Actor: Fran, <i>Are There Trees In Heaven?</i>

## Appendix G: List of Plays

The following titles constitute the evidence of my familiarity with theatre. Their influence has shaped my intellectual abilities and the way I perceive the world, in general:

‘Oramatistes’ Theatrical Laboratory <i>Θεατρικό Εργαστήρι «Οραματιστές»</i>	<i>When The Crisis Knocked On Our Door (Όταν η Κρίση μας Χτύπησε την Πόρτα)</i>
‘Theatrou Orama’ Group <i>Ομάδα «Θεάτρον Όραμα»</i>	<i>Praxagoras To Lysistrata..Over (Πραξαγόρας Καλεί Λυσιστράτη.. Over)</i>
Abaire, David-Lindsey	<i>Fuddy Meers</i>
Adamopoulos, Alexandros	<i>Mr. Semolina (Ο Σιμιγαλένιος)</i>
Albee, Edward	<i>A Delicate Balance</i> <i>Who’s Afraid of Virginia Wolf</i>
Anderson, Douglas	<i>The Beams Are Creaking</i>
Annunzio, Gabrielle d’	<i>The Dead City</i>
Anonymous	<i>The Second Shepherd’s Play</i>
Apollinaire, Guillaume	<i>The Breasts Of Tiresias</i>
Aristophanes	<i>Assembly-Women</i> <i>Birds</i> <i>Clouds</i> <i>Frogs</i> <i>Lysistrata</i> <i>Peace</i> <i>Wealth</i> <i>Women At The Thesmophoria</i>
Auburn, David	<i>Proof</i>
Barlow, Patrick	<i>The 39 Steps</i>
Becker, Rob	<i>Defending The Caveman</i>
Beckett, Samuel	<i>Waiting For Godot</i>
Broslawski, Casey	<i>New Voices: The Sixth Experiment</i> <i>New Voices: Psych 117</i>
Brown, Jake L., Amy Castonguay and Michael Hyde	<i>AYO 24 Hour Show: The Triplets Of Terror: A Choose Your Own Adventure Play</i>
Cafarelli, Emily	<i>New Voices: Oops, I Smoked Crack Again</i>
Carlson, Tofer	<i>New Voices: Out Of Time</i> <i>New Voices: To Thine Spy Self Be True</i>
Chekhov, Anton	<i>The Cherry Orchard</i>
Churchill, Caryl	<i>A Number</i>
Collard, Jeffrey	<i>New Voices: Growing Pains</i>
Collard, Jeffrey and Michael Gagliano	<i>New Voices: On The Way: The Musical</i>
Corwin, Daniel and Christian Roberts	<i>New Voices: Pre-Planning</i>
Coward, Noël	<i>Blithe Spirit</i>
Cyganski, Nicholas C.	<i>New Voices: Foxtrot Delta Romeo</i>
Easther, Elisabeth	<i>Seed</i>
Ensler, Eve	<i>The Vagina Monologues</i>



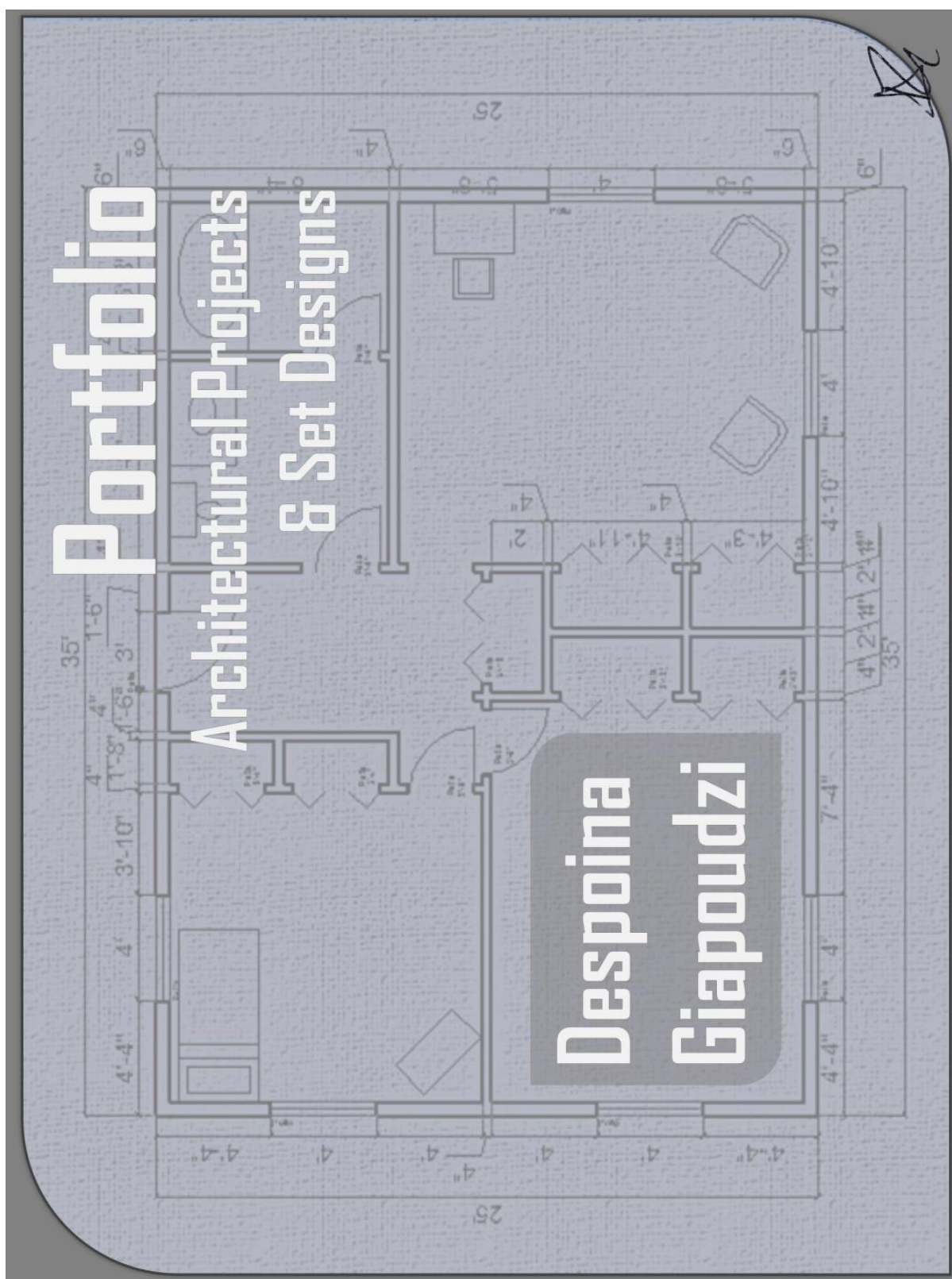
Euripides	<i>Bacchae</i> <i>Helen</i> <i>Iphigeneia In Tauris</i> <i>Iphigeneia At Aulis</i>
Fletcher, Holly	<i>New Voices: New England Weather</i> <i>New Voices: The Beacon</i>
Ford, John	<i>'Tis Pity She's A Whore</i>
Giapoudzi, Despoina	<i>New Voices: Red Hair</i>
Giapoudzi, Despoina and Mark Swanson	<i>AYO Inductions: Seven Deadly Scenes</i>
Glaspell, Susan	<i>Trifles</i>
Greenidge, Kirsten	<i>Luck Of The Irish</i>
Guirgis, Stephen Adly	<i>The Last Days of Judas Iscariot</i>
Hachfeld, Rainer	<i>The Mugnog Kids (Mugnog-Kinder! - O Μορμόλης)</i>
Healey, Shannon	<i>New Voices: Repudiation</i>
Hellman, Lillian	<i>The Little Foxes</i>
Henley, Beth	<i>Crimes Of The Heart</i>
Hewgley, Nicolas and Michael, Goldman	<i>New Voices: Exit</i>
Homer	<i>Iliad (Ιλιάδα)</i> <i>Odyssey (Οδύσσεια)</i> <i>Batrachomyomachia (Battle Of Frogs And Mice)</i>
Hwang, David Henry	<i>M. Butterfly</i>
Ibsen, Henrik	<i>An Enemy Of The People</i>
Iizuka, Naomi	<i>Polaroid Stories</i>
Ionesco, Eugene	<i>Chairs</i> <i>Exit the King</i> <i>Rhinoceros</i> <i>The Lesson</i>
Irish Folklore (adapted by unknown Greek author)	<i>For The Fisherman's Daughter and the Sea Man (Για Την Κόρη Του Ψαρά Και Τον Θαλασσινό Άντρα)</i>
Jackinabox Productions	<i>The Hotel</i>
Kalidasa (translated by Ryder, Arthur)	<i>Shakuntala</i>
Kalogeropoulou, Xenia	<i>Eliza (Ελίζα)</i> <i>Odyssevach (Οδυσεβάχ)</i> <i>The Son Of The Slave (Το Σκλαβί)</i>
Kambanelis, Iakovos	<i>The Courtyard Of Miracles (Η Αυλή Των Θαυμάτων)</i>
Kapetanakis, Ilias	<i>Vengera (Η Βεγγέρα)</i>
Kaufman, Moises; and the members of the Tectonic Theatre Project	<i>The Laramie Project</i>
Korovesis, Periklis	<i>Tango Bar</i>
Kushner, Tony	<i>Angels In America Part I: Millenium Approaches</i> <i>Angels In America Part II: Perestroika</i>
Kuti, Elizabeth	<i>Treehouses</i>
Lansley, Oliver	<i>The Infant</i>
Lawrence, Jerome and Robert E. Lee	<i>Inherit The Wind</i>

Letts, Tracy	<i>August: Osage County</i>
Loehle, Victoria	<i>New Voices: The Rower</i> <i>New Voices: Are There Trees In Heaven?</i>
Logan, John	<i>Red</i>
Lorca, Federico Garcia	<i>Blood Wedding</i> <i>The House Of Bernarda Alba</i>
Davis, Douglas and Ian Maitland	<i>AYO 24 Hour Show: Love Doctor With The Love Doctor</i>
Maitland, Ian and Mark Swanson	<i>New Voices: Glass Adams' Day Off</i>
Mamet, David	<i>Race</i>
Marivaux, de, Pierre	<i>Slave Island (L'Île Des Esclaves)</i> <i>The Gossip (La Commère)</i>
Martin McDonagh	<i>The Pillowman</i>
McCluskey, Maeve	<i>New Voices: The Global Wish Fulfilment Agency</i> <i>New Voices: Here Be PIRATES!</i>
Medeiros, Nicholas	<i>New Voices: Quantum Madness</i> <i>New Voices: Me, Moi-Meme, and I</i>
Michailidou, Stella	<i>Walking In The Forest (Περπατώ Εις Το Δάσος)</i> <i>Ro's Dream (Το Όνειρο Του Ρο)</i>
Miller, Arthur	<i>All My Sons</i> <i>The Crucible</i>
Molière	<i>The Learned Ladies</i>
Munro, Rona	<i>The James Plays: James II: The Day Of The Innocents</i>
Murray, Dan	<i>New Voices: Fur Heaven's Sake</i>
Murvihill, Dolan	<i>New Voices: I'll See You Tomorrow</i>
Nachtrieb, Peter Sinn	<i>Boom</i>
O'Neill, Eugene	<i>Exorcism</i>
Pantazis, Sotiris	<i>Don Camillo</i>
Papatsarouchas, Paschalis	<i>The Abduction of Princess Hammock (Η Αρπαγή Της Πριγκίπισσας Αιώρας)</i> <i>Oh, What A World... Children (Ω, Τι Κόσμος... Παιδιά)</i>
Parks, Suzan -Lori	<i>The America Play</i>
Pearse-Otene, Helen	<i>The Ragged</i>
Price, Tim	<i>Teh Internet Is Serious Business</i>
Psathas, Dimitris	<i>Von Dimitrakis (Φον Δημητράκης)</i>
Putzke, Hunter	<i>New Voices: Three Ways From Here</i>
Ronder, Tanya	<i>Table</i>
Ross Miller, Chelsea	<i>New Voices: In Times Like These, I Choose Love</i>
Sari, Georges (Σαπρή Ζωρζ)	<i>The Carousel (Το Γαϊτανάκι)</i>
Sarkies, Duncan	<i>The Demolition Of The Century</i>
Shakespeare, William	<i>All's Well That Ends Well</i> <i>As You Like It</i> <i>Hamlet</i> <i>King Lear</i> <i>Macbeth</i> <i>Midsummer Night's Dream</i> <i>Much Ado About Nothing</i> <i>Othello</i> <i>Richard III</i>

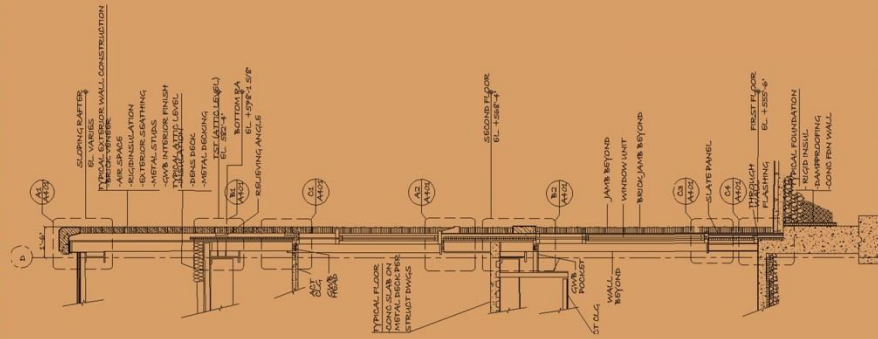
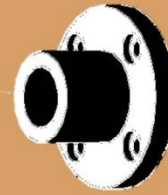
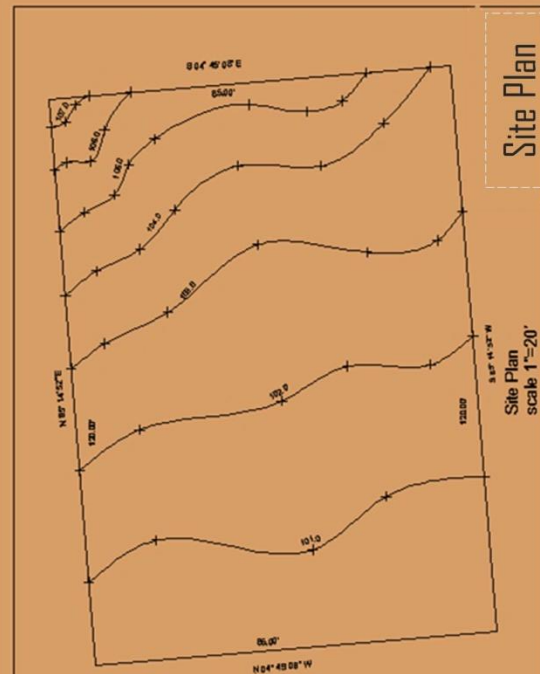


	<i>Romeo And Juliet</i> <i>The Comedy Of Errors</i> <i>The Merchant Of Venice</i> <i>The Taming Of The Shrew</i> <i>The Tempest</i> <i>Twelfth Night; or, What You Will</i>
Shields, Dylan and Mark Swanson	<i>AYO 24 Hour Show: Milton</i>
Shepard, Sam	<i>True West</i>
Sibley, Katelyn	<i>New Voices: Tea Time</i>
Simpson, Angela	<i>New Voices: Overkill</i>
Simpson, Angela and Shannon Healey	<i>AYO 24 Hour Show: Rhymes By Design</i>
Smith, Andrew	<i>New Voices: Color The Sky Orange</i> <i>New Voices: A Promise</i>
Son, Diana	<i>Stop Kiss</i>
Sophocles	<i>Antigone</i> <i>Oedipus The King</i>
Spilioti, Chrysa	<i>Who Discovered America? (Ποιός Ανακάλυψε την Αμερική;)</i>
Stanway, Kimberly	<i>New Voices: Silence Speaks For Me</i>
Stephens, Simon	<i>The Curious Incident Of The Dog In The Nighttime</i>
Sternheim, Carl	<i>The Underpants (Die Hose-To Βρακί)</i>
Stoppard, Tom	<i>The Real Inspector Hound</i>
Swanson, Mark	<i>New Voices: The Apathy Fairy</i>
Tchaikovsky, Pyotr Ilyich (adaptation by Alata, Sissy)	<i>The Swan Lake (Η Λίμνη Των Κύκνων)</i>
Teatum, Samuel	<i>New Voices: War Stories</i>
Thomas, Robert	<i>Mandarines' Room (La Chambre Mandarine)</i>
Thompson, Chris	<i>Albion</i>
Trivizas, Eugene	<i>The Scarecrow's Dream (Το Όνειρο Του Σκιάχτρου)</i> <i>The Knights Of The Chips (Οι Ιππότες Της Τηγανητής Πατάτας)</i> <i>Despina And The Dove (Η Δέσποινα Και Το περιστέρι)</i>
Tsiolis, Stavros	<i>Travelling With PAOK (Ταξιδεύοντας Με Τον ΠΑΟΚ)</i>
Valdez, Luis	<i>I Don't Have To Show You No Stinking Badges</i>
Vogel, Paula	<i>How I Learned To Drive</i>
Wedekind, Frank	<i>The Awakening Of Spring</i>
Wilde, Oscar	<i>The Importance of Being Earnest</i>
Wilder, Thornton	<i>Our Town</i> <i>The Skin Of Our Teeth</i>
Wilkins Andrew, Ryan Keough, and Carol Wood	<i>AYO 24 Hour Show: The Golden Elephant In The Room</i>
Williams, Tennessee	<i>A Streetcar Named Desire</i> <i>Cat On A Hot Tin Roof</i> <i>The Glass Menagerie</i>
Wilson, August	<i>Fences</i>
Zacarias, Karen	<i>Legacy Of Light</i>
Zinn, Jeff Michael	<i>The Agony And The Ecstasy Of Mike Daisey [from The Agony And The Ecstasy Of Steve Jobs by Mike Daisey]</i>

## Appendix H: Personal Portfolio

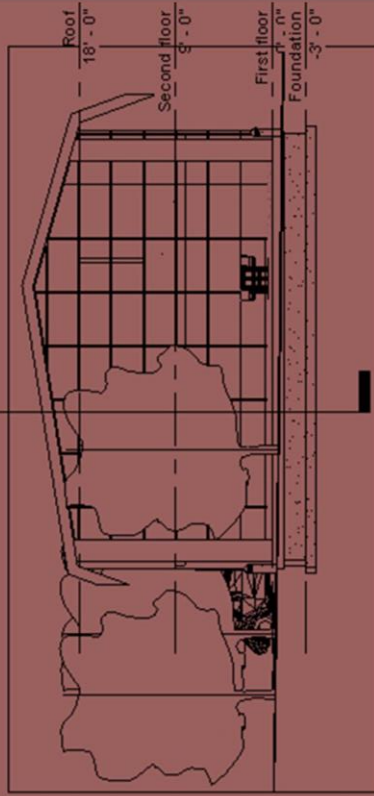






# House With Extruded Roof

## WPI CE3030 Course-2014

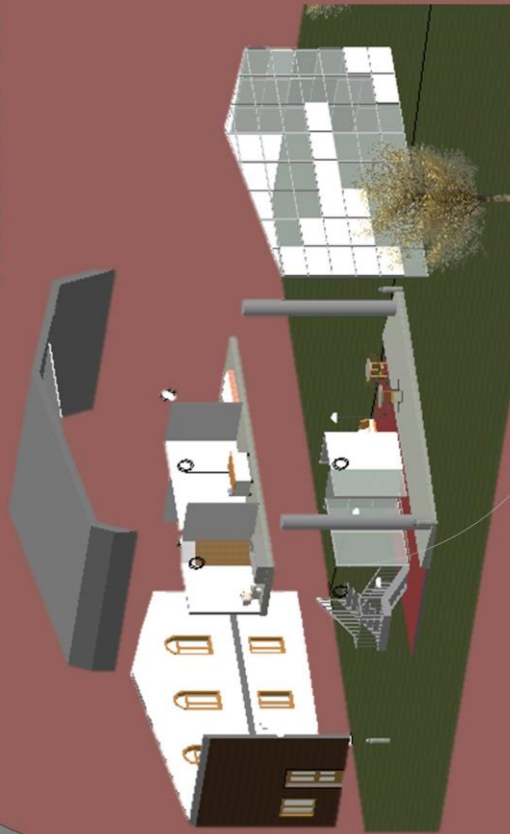


Modeled a two-story house with an extruded roof in REVIT.

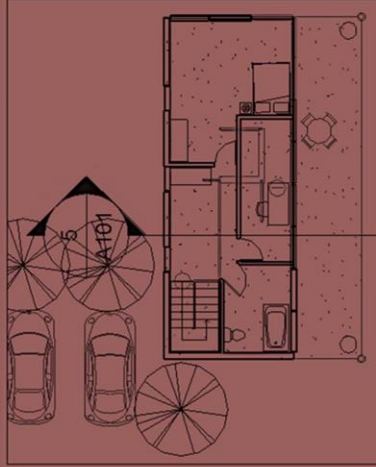




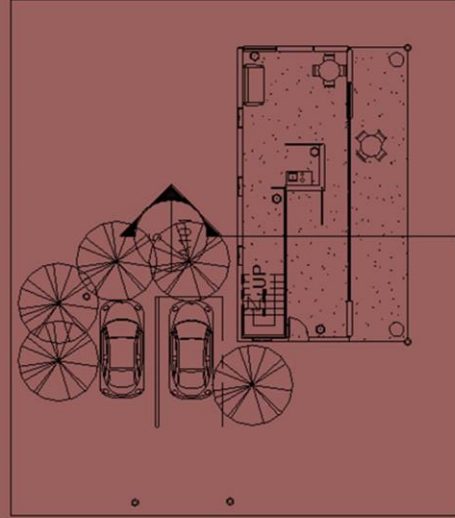
# *House With Extruded Roof (cont'd)* WPI CE3030 Course-2014



Transparent interior wall  
to maximize sunlight  
acceptance and create the  
sense of a bigger space.



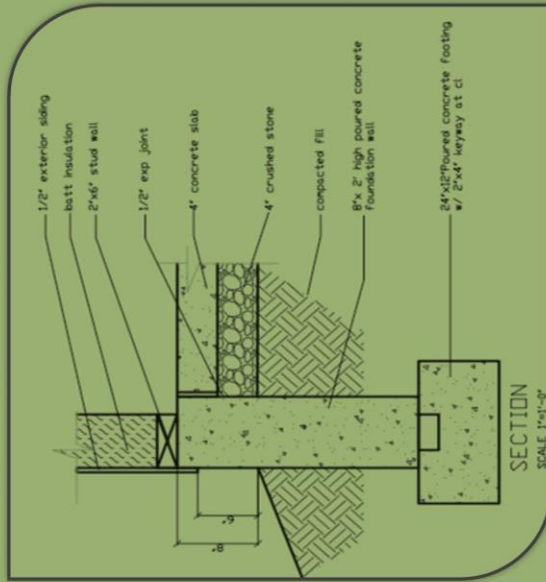
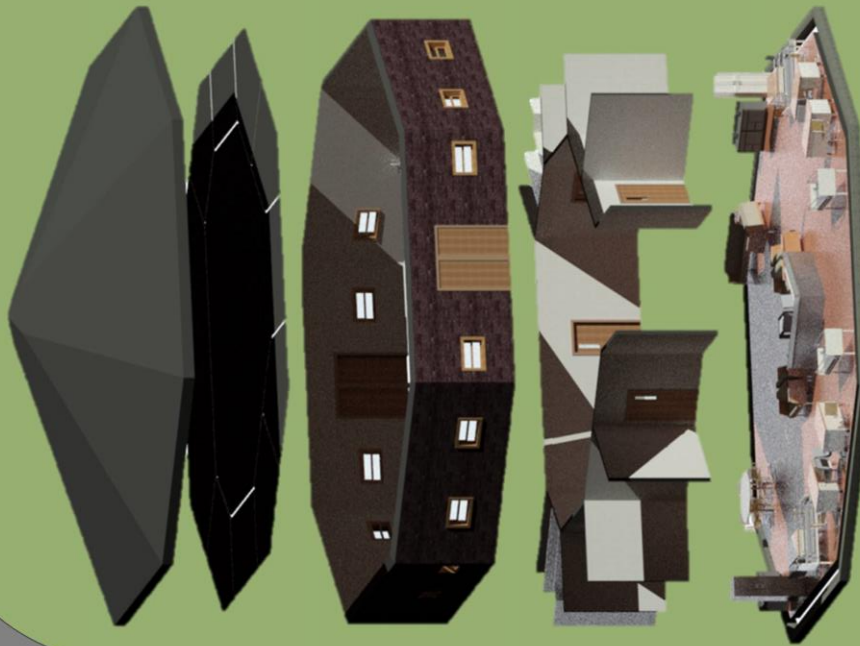
2<sup>nd</sup> Floor



1<sup>st</sup> Floor

# Medical Clinic Section

## WPI CE3030 Course-2014

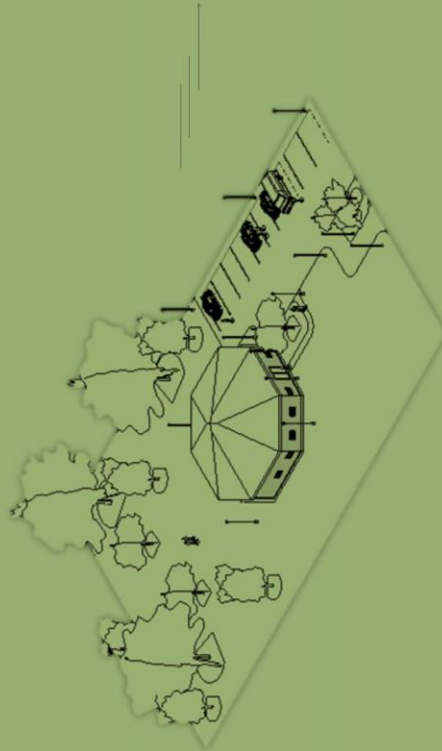


Designed the section of a medical clinic in AutoCAD, including the foundation, lights, and parking space. Then modeled it in REVIT. (cont'd)

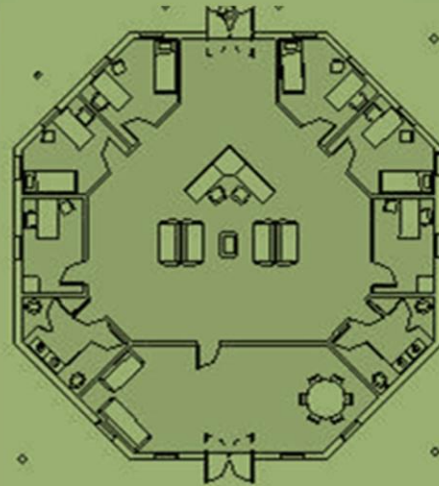




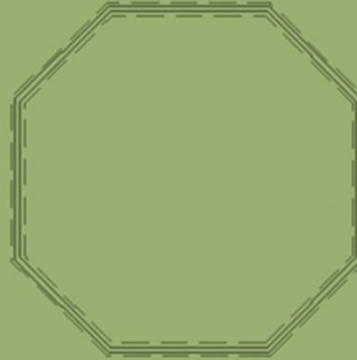
# *Medical Clinic Section (cont'd)* WPI CE3030 Course-2014



Site Plan  
Scale 1"=50'



Floor Plan  
Scale 1/16"=1'-0"



Foundation Plan  
Scale 1/16"=1'-0"



# Campus Addition Proposal

## WPI ENV230x Course-2014



WPIs Bartlett Center  
& Shuttle Bus Stop

Designed a sustainable 300sqft Coffee Shop-Bus Stop as an addition to the WPI campus. Model rendered in SketchUp.



Next bus indicator



Power needed only  
for light & fans

Proceeds go to fundraisers

Cost:

\$4000 glass (\$5/ft<sup>2</sup>)  
\$1000 furniture  
+ \$600 floor (\$2/ft<sup>2</sup>)  

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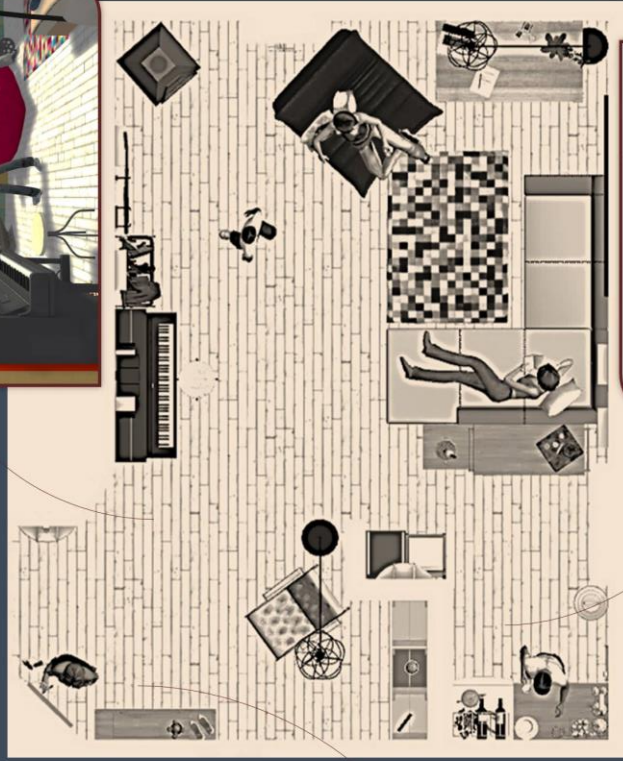
\$5600



# Studio Apartment Personal Project-2012



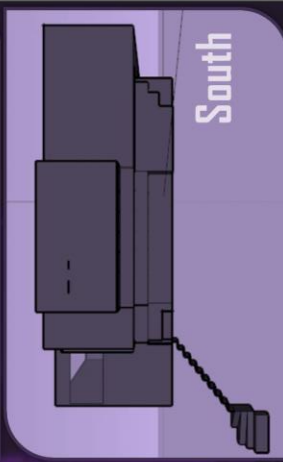
Designed a studio apartment for a musician, using the HomeByMe software; bathroom is excluded.



# SketchUp Model Of The Little Theatre

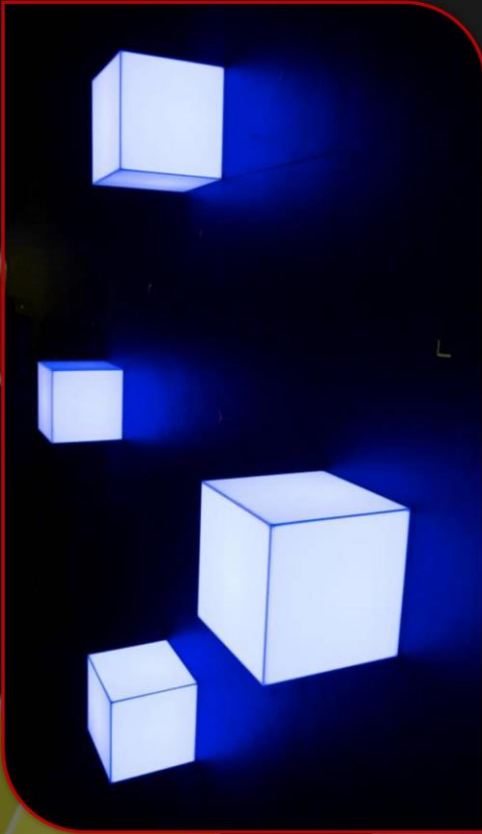
## WPI Little Theatre-2012

Modeled an accurate SketchUp version of the WPI Little Theatre stage, to be used for set design renderings in true scale. The stairs that lead to the Green Room, and the windows of the Booth on the SW corner can also be seen in the model.





# *New Voices 31* WPI Little Theatre-2013



Set Design for WPI's new & original play festival *New Voices 31*, created by a team of five students. The design consisted of 6 LED glow cubes, and a black platform with a 3D "waterfall" of black cubes on the back, some of which could be extracted and used for the various plays of the festival. A floor plan is not available.

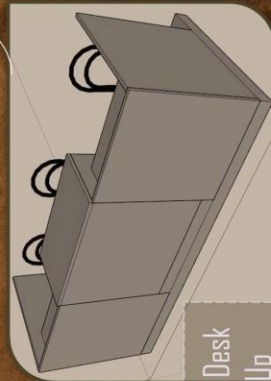




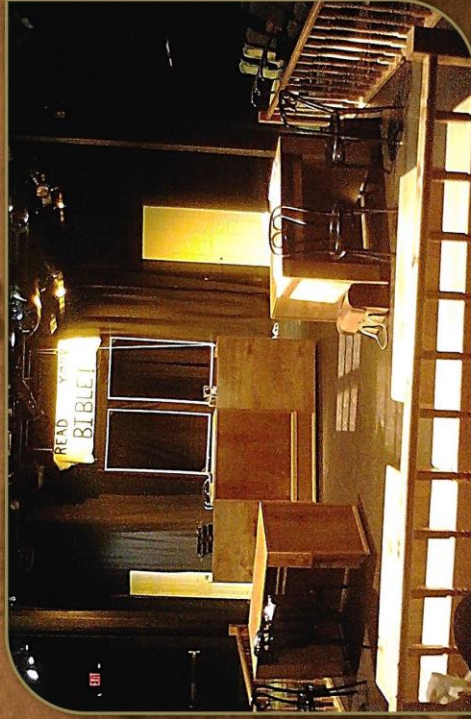
# Inherit The Wind

## WPI Little Theatre-2013

Set Design for the play *Inherit The Wind*, by J. Lawrence and R.E. Lee. The set design was rendered in Planner5D, while the set pieces were modeled in detail using the SketchUp software. Budget: \$1500



Revolving Judge's Desk  
model in SketchUp



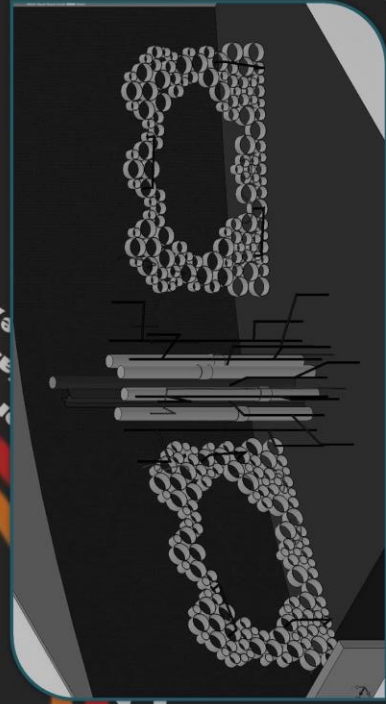
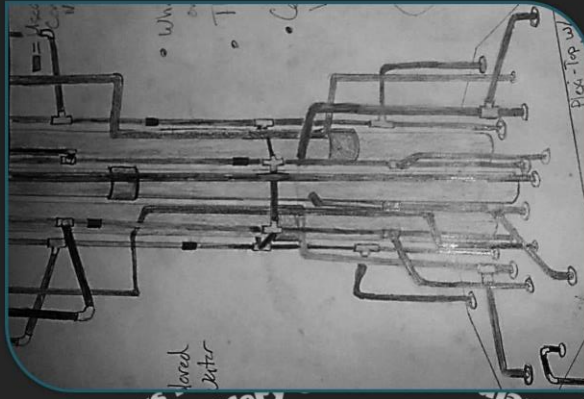


# New Voices 32

## WPI Little Theatre-2014

War Stories - Samuel Beckett  
Music/Lyrics: Michael  
Sokal - Allment Agency

Set Design for WPI's new 8 original play festival *New Voices 32*, created by a team of five students. The design consisted of 2 walls made from PVC tubes, each containing a projector screen, as well as a central pipe "tree" made of PVC tubing. 7 black cubes and 6 LED glow cubes are also available as furniture pieces for the various plays of the festival.



# The Beams Are Creaking WPI Little Theatre-2014

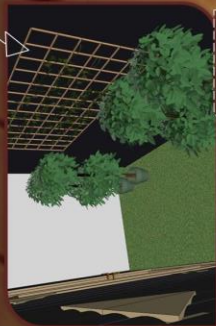
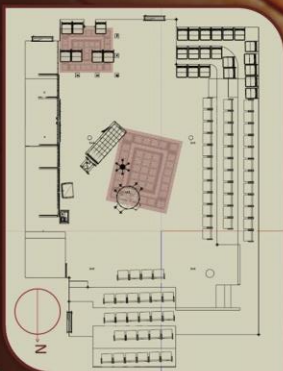
Set Design for the play *The Beams Are Creaking*, by Douglas Anderson; model rendered using SketchUp. Budget: \$150





# The Real Inspector Hound

## WPI Little Theatre-2015



Garden



Carpet stencils



Wall stencil

Set Design for the play *The Real Inspector Hound*, by Tom Stoppard; model rendered using SketchUp. The set included a rug painted on the floor and backstage area that was visible to the audience, to fulfil the script's request for a play happening inside another play. The wall and carpet patterns were created using laser-printed stencils. Budget: \$100



# *The Importance Of Being Earnest* WPI Little Theatre-2015

Set Design/Scenography for the play *The Importance Of Being Earnest*,  
by Oscar Wilde; model rendered using SketchUp. Budget: \$1500



Act II



Act I



Act III rendering



Act I rendering

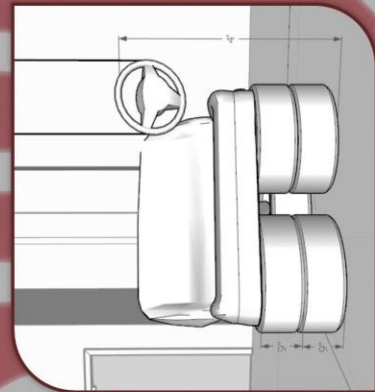
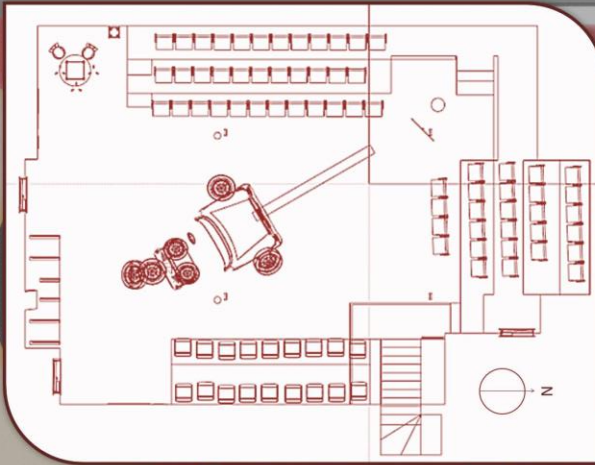
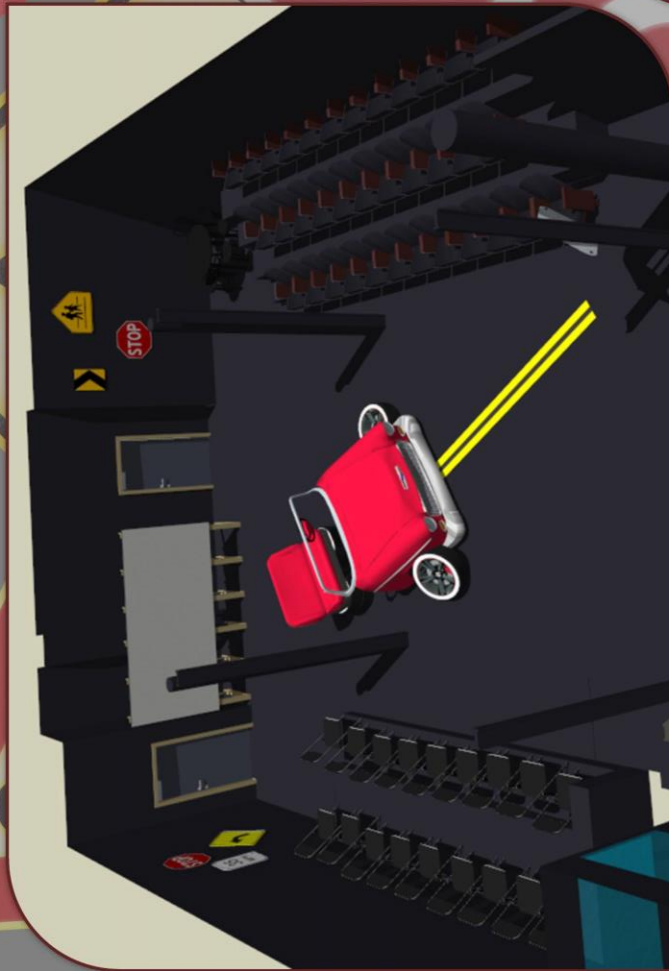


Act III



# How I Learned To Drive

## WPI Little Theatre-2016



Set Design for the play *How I Learned To Drive*, by Paula Vogel; model rendered using SketchUp. The show photos have not been published yet. Budget: \$1400

# Exit The King WPI Little Theatre-2016

Set Design for the play *Exit The King*, by Eugene Ionesco; model rendered using SketchUp. Budget: \$70  
This show was also directed by me.

